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JOURNAL

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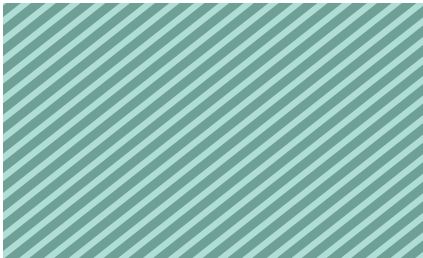
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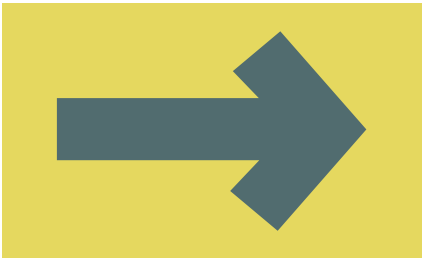
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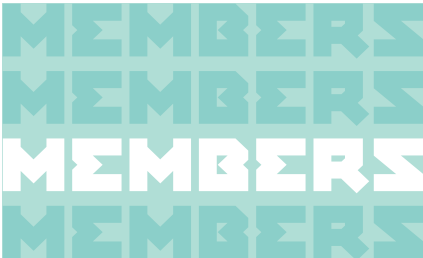
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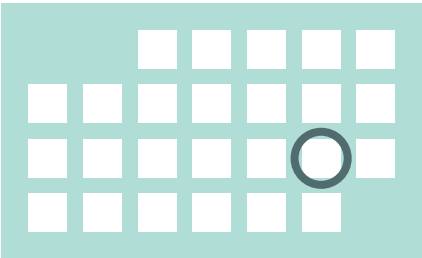
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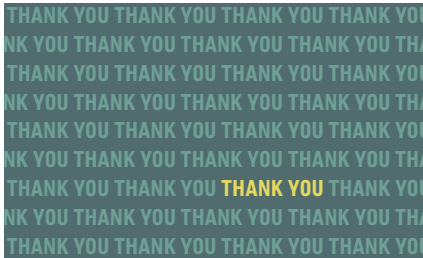
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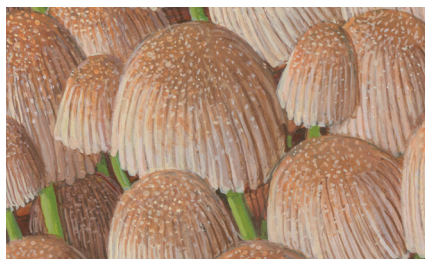
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ON THE COVER

Amy Casey, *Clear Light of Day* (detail), acrylic on panel, 12 X 12 inches, 2020. The Butler Institute of American Art in Youngstown presents works of Amy Casey in its CAN Triennial Exhibition Prize show, opening March 17—the artist’s first Northeast Ohio solo show in many years. Casey also won the 2023 Paul and Norma Tikkanen Painting Prize for realism, and the 2011 Cleveland Arts Prize, as well as awards for individual excellence from the Ohio Arts Council. She is represented by Zg Gallery in Chicago. Read more about the artist and her work in Jo Steigerwald’s feature story on page six.

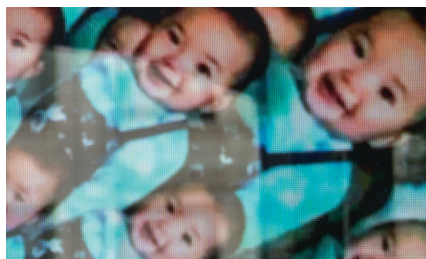
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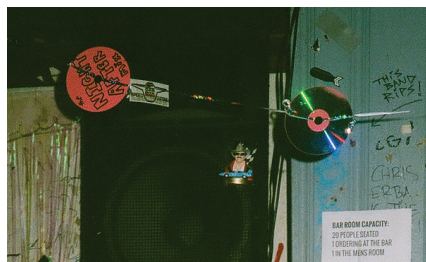
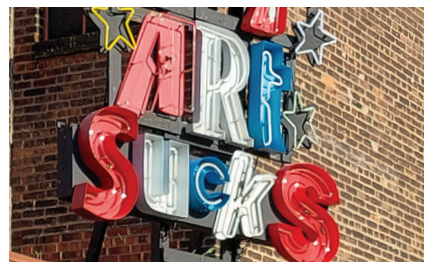


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INFRASTRUCTURE REPAIR

The early February news that neither FRONT International: Cleveland Triennial for Contemporary Art, nor CAN Triennial will take place in 2025 marks the end of an era. From 2016 (when FRONT began planning, and visions of CAN Triennial began to percolate) to January 2024 (when both organizations were still making plans for their third exhibitions), Cleveland had a place in the national and international contemporary art calendar, and Northeast Ohio artists had a wave of energy to ride and amplify—a spotlight to share.

It's certainly a loss: Both exhibitions were the result of massive cooperation between organizations, and together they succeeded at showing off the strength of both Cleveland's world-class institutions, and its substantial range of galleries and studios that support the regional scene. FRONT alone counted 24 community and grassroots partnerships, and more than twenty venues. CAN Triennial, counting its venues, exhibition prize partners, and other programming collaborations, worked with 25 entirely different organizations. FRONT, based on a study by Cleveland State University, claimed \$31 million in economic impact. In their announcements, both organizations cited a funding landscape that had changed significantly since the exhibitions were first conceived.

It's also a lost opportunity for four Cleveland artists—the FRONT Art Futures Fellows. Antwoine Washington, Amanda King, Erykah Townsend, and Charmaine Spencer were each awarded \$25,000 cash fellowships, in addition to facilitated domestic and international travel, and an invitation to participate in the FRONT exhibitions in 2025. Writer Vince Robinson had interviewed the fellows for a forward-looking feature that was to appear in this issue of *CAN Journal*. In light of the news, however, that story will appear at a later date, with additional insight and reflection from the artists. In its place, we're publishing FRONT's and CAN's announcements of cancellation.

The decision to not present CAN Triennial was the most difficult in this organization's history. In twelve years, CAN has done almost nothing but grow. In the early days, one of Cleveland's most visionary leaders described *CAN Journal* as "Infrastructure." In the same way communities build bridges and roads for the common good, Collective Arts Network is a group of galleries, studios

and museums that joined forces to produce a guide to the region's art scene. CAN Triennial and FRONT Triennial were infrastructure, too.

But as our Board President John Farina said, "losing two major art events may seem like a painful blow to our community, but I hope artists, creatives, supporters and especially funders will use this as an opportunity to seek out new and innovative ways to promote the visual arts in Cleveland—especially the work of the dozens and dozens of incredible artists right here in Northeast Ohio."

Infrastructure repair is a constant in Northeast Ohio, and we expect artists and organizations to regroup and eventually try another strategy to elevate local artists and the city in general. Some of the reasons are to be found in this issue of *CAN Journal*—not least of which is the incredible roster of galleries, studios and museums that fill these pages. The stories that follow offer more evidence. Not only does the City of Cleveland now have, for the first time ever, a cabinet level position in the mayor's office focused on the arts (Senior Strategist for the Arts, Culture, and Creative Economy Rhonda Brown), but the first major initiative from that office has just gone live: the \$3 million Transformative Art Fund, offering grants of \$250,000 to \$500,000 for artist-led projects in the city. Meanwhile, Jo Steigerwald tells of University Hospitals doing something completely normal—buying a quantity of art for a new facility—but doing so in a way that, as far as we know, has not happened here before: purchasing through a Black-owned art gallery, Deep Roots Experience, and ensuring that all the art was created by Black artists who live in the community. In this entrenched, long-segregated art sector, that's one step toward repairing the inequity in this system in which we all have a part. And in our Members Report section, you will find a story by Case Western Reserve University Professor Henry Adams about changes at the organization formerly known as artNEO—which, at least for now, is reclaiming its birth name, the Cleveland Artists Foundation, and rebooting its founding mission as a museum of Cleveland art.

It's always orange barrel season around here. We look forward to seeing you.

Michael Gill
Editor/Publisher



FANTASTIC RESOLUTE

AMY CASEY AT THE BUTLER INSTITUTE OF AMERICAN ART

by Jo Steigerwald



Swoon, acrylic on panel, 6 X 6 inches, 2023.

It's a precarious landscape, at once intimate and vast, that flips the uneasy switch at the back of one's neck. It's a magnificent wreck that somehow amplifies the joy in that moment balanced between destruction and creation. It's the fragility of one small brick spinning out from an enormous cyclone of urban decay. As Amy Casey says about her work, "sometimes you try to escape but it doesn't end up that way."

Fascination with and immersion in chaos and change drive Casey's show at The Butler Institute of American Art, on view March 17 through May 12. Casey, who was chosen by the Butler as their 2022 CAN Triennial Exhibition Prize winner, also won the 2023 Paul and Norma Tikkanen Painting Prize for realism and the 2011 Cleveland Arts Prize, and has received awards from the Ohio Arts Council. She has participated in residencies, fellowships, and exhibits across the country, and is currently represented by Zg Gallery in Chicago.

Casey is captivated by cities and their constant state of change. Her paintings, which range from intimate six-by-six-inch squares to massive, wall-filled landscapes, combine the dynamics of flux with a preponderance of heavy brick structures. This uncomfortable combination simultaneously fascinates and terrifies: how can a towering column of buildings seem to whirl? But it does, in *Clear Light of Day*, which shimmers with its dervish energy encased in tiny, tiny bricks.

"I'm interested in change in general," says Casey. "And I show the tiny disasters of your life. I feel I'm a world builder and then things happen. For me, this show seems to be about life right now: catastrophe, escape; catastrophe, escape."

Casey charts her fascination with the urban landscape in chaos to the 2008 housing crisis, when everything felt like it was coming apart and houses seemed to be flying toward destruction. To assimilate what was happening, Casey began walking through cities, taking photos of ordinary buildings. She was drawn again and again to the gritty, dreckish industrial buildings that peppered Erie, Pennsylvania, where



Incipient, acrylic on panel, 6 X 6 inches, 2023.

Casey grew up, and that she found while living in Chicago and Cleveland.

The ubiquity of industrial buildings resonates with people across the world. While her urban landscapes seem rooted in the Rust Belt vernacular, Casey explains that "everyone has industrial buildings. I feel like they are things that people feel familiar with. One person in Russia emailed me saying, 'you must have seen where I was!'"

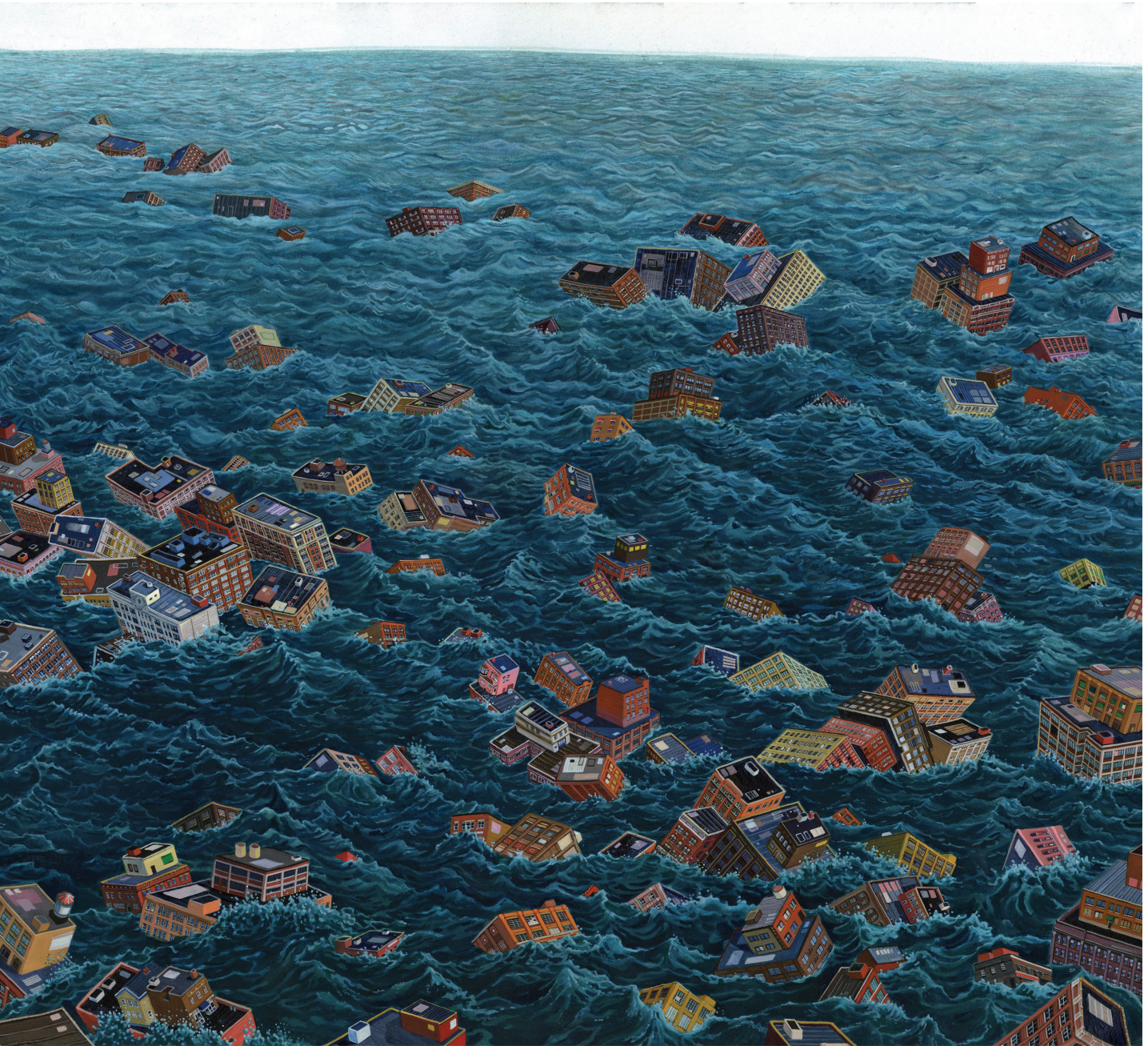
Casey insists on painting actual buildings, keeping piles of photos sorted by size in a bank of thin file drawers (labeled 2-3 Story Buildings, 4-6 Story Buildings, and so on) in her studio. "In a lot of my paintings, I'm making little ghost towns since these buildings don't exist any longer," she notes. A productive insomniac, Casey trolls cities in the depths of 2 am via Google Maps, hovering over real buildings to find the perfect fit for her next production of chaotic perfection.

And for Casey, destruction is as planned as creation: more often than not, she first paints buildings complete and intact, then destroys them. "The majority of the time I first make the building either entirely intact or just too intact and then think 'not destroyed enough,'" she says. "I either paint holes on or scrape parts of it away or both. It's hard to see exactly where the crumbles need to happen before I see the whole building. Sometimes I think I go into a little trance while painting them and get carried away. I paint a whole row of intact buildings that I like a lot and then remember that they need to be blown up. Though I also like to keep some intact—the ones that keep hanging in there."

Because despite the coming apart in an agony of flying brick, Casey's work is not depressing. Alarming, breathtaking, stunningly captivating: yes. But in her infinitesimal attention to exquisite detail lies deep, deep love and even joy. In *Everything is Fine* (a Midwest-Nice mantra if ever there was one), a wasteland of deconstructed buildings of brick and stone weigh down two-thirds of the background—but in the foreground emerge two sturdy frame houses from luminous tree stumps surrounded by a panoply of delicate, light brown mushrooms.

Casey's reintroduction of nature into her urban landscapes reflects both current anxieties around climate change as well as a personal return to hiking and spending more time in the woods. She calls herself a sponge painter, in that what she absorbs starts showing up in her work: when she started swimming, expanses of water appeared in her paintings; the natural world in her recent works draws from places like the small pockets of mossy stumps found in the Cuyahoga Valley National Park.





Flotsam and Jetsam, acrylic on paper, 22 X 30 inches, 2022.

This tension between the built environment and the natural world resonated with the Butler Institute of American Art. Casey's mastery of visual organization is stimulating in a dichotomous way: she produces Cubist renderings of fantastic urban landscapes surrounded by organic elements, while playing with scale in a way that alarms and delights.

"Casey's work is strong, thought-provoking without being trite, and worthy of attention," says Liz Hicks-Skeels, permanent collection manager & registrar of the Butler. "In her piece *Flotsam and Jetsam*, I was struck by how the title itself is really thoughtful. *Flotsam* are accidentally discarded objects; *jetsam* are objects purposely thrown overboard to save a ship. Here again is Casey's

dichotomy: both the accidental and the purposeful, with the sublime ocean at its fiercest, swallowing up all these buildings. And again, here is the fragility of humanity and our role on this planet."

Casey's show at the Butler will feature a range of her recent works—large and small, chaotic and peaceful—balancing doom with ever-present hope. "I am curious and interested in how so many little things come together to make something bigger," says Casey. "Either chaos or a beautiful new structure."

The Butler Institute of American Art is located at 524 Wick Avenue, Youngstown, Ohio, 44502. Hours are 11 am to 4 pm Tuesday through Saturday and noon to 4 pm Sunday. The Butler is closed on Mondays and major holidays, and admission is free. ■

RICK AND ALITA ROGERS & THE YINYANG OF ART COLLECTING

by Christopher Johnston



Collectors Rick and Alita Rogers. Photo by Tim Fitzwater.

Richard and Alita Rogers symbolize the Yin and Yang of art collecting. Rick has pursued the art of acquiring fine objects since he was a child, starting with coins and moving into antiques and furniture as a young man. Roughly a decade after marrying Alita in 1982, he had worked hard and long at B. W. Rogers Co.—his family’s industrial motion and control business—and he had enough income to purchase and enjoy a diverse range of artworks.

Alita, on the other hand, views their collection of approximately 3,000 pieces by internationally prominent contemporary artists as Rick’s achievement.

“I don’t share in the obsession to own it,” says Alita. She is the daughter of two New Yorkers, but grew up in Kent, Ohio, after her father became an education professor at Kent State University, where Alita earned her undergraduate business degree in human resource management and her graduate degree in educational technologies in 1986 before working as an HR manager at O’Neill’s family

department store in Akron. “I love looking at it, and I like all the trappings of collecting, like meeting the artists, traveling, learning about art, but I am a real minimalist.”

Thus, they tease each other about being a complementary yin-yang. “Rick says I am his guardrails because I tend to want to look at things,” Alita continues. “I don’t need to own them, and Rick loves owning them and living with them.”

Fortunately, the Rogers own two homes next to each other in a quiet Akron neighborhood. Both homes are full of art from their collection, but the second house serves as a private Museum of Modern Art and Rick’s office. The property features sculptures and a beautifully landscaped Japanese garden that the two began cultivating after being awed by several meticulously sculpted gardens on a trip to Japan.

“As a minimalist, I find it harder to enjoy pieces when there’s too much to look at, where Rick adores that,” Alita adds. “Rick walks the houses and the yard at least once or twice a day, just taking it all

in and I do that to a lesser degree, so I'm more about living with art that I like. There are times when I say, 'Oh wait a minute. I forget that was in the living room.'"

While Rick's tastes are more open and extensive, Alita says she finds some of the pieces "nightmarish" and not something she wants to wake up to every day. She also believes some of the nude artworks that Rick includes in the regularly rotated collection objectify women. Those pieces, she assures, are exhibited only next door.

Rick's commitment to collecting art seriously started around 2000. Eva Kwong, a ceramics artist and professor at Kent State University, who he met about that time, helped nurture an interest in ceramics.

Today, Kwong's vivid work is strikingly displayed on an outside wall of their gallery home. Both houses contain ceramics, drawings, paintings, photographs, and sculptures. Artists in their eclectic and far-reaching collection include Hans Bellmer, Peter Voulkos, Tip Toland, John De Andrea, and Beth Cavener. (Visit hierarchyobjects.com for more details about their collection.)

"I really enjoy the aesthetic pleasure of being around the art," Rick explains. "There is also the fulfilling aspect of finding an artist that I like and buying their work and having it around me. There is a lot of joy in that."

In 1976, Rick graduated from Hiram College with a BA in chemistry and biology; he then earned his MBA from The Ohio State University in 1980. Following that he launched and ran Tribute Software for fourteen years. When his father retired from the business founded by Rick's grandfather in 1928, he stepped in to run it for another twenty years, then retired in 2014.

In 2016, Rick won a Knight Arts Challenge Grant that he used to found Curated Storefront. The nonprofit organization is dedicated to transforming downtown Akron into a more vibrant community through the arts. By staging art shows in vacant spaces in the city's core they have created a level of interest at the street edge that stimulates commercial development.

To date, Rick and his team have programmed forty buildings; completed more than 150 installations, including murals on a set of shipping containers on the north end of Main Street; and established about 10,000 square feet of artist studio space in the Bounce Innovation Hub, a former BFGoodrich plant. The inventive project has featured the work of more than 325 artists from Northeast Ohio and all over the world. Curated Storefront has also collaborated with and recruited artists at most of the region's art schools.

"We needed a mix of national, international and local artists to create an experience that is distinctive and unique," Rick states. "You have to have diversity of programming to raise the standard of the art and the element of excitement in the city."

Curated Storefront's extensive community arts projects include collaboration with Akron's PorchRokr Music and Arts Festival; a partnership with FRONT International at the historic Quaker Square building; the Curated Courthouse, a selection of artworks to refresh the interiors of the Summit County Courthouse; an artist residency program at LeBron James' I Promise School; and World of Wonders, a mini museum teeming with robots and other curious objects from the eccentric mind of the late artist Clayton Bailey.

Recently, the organization announced a new series of installations made possible through a grant from The Goodyear Tire & Rubber Company to mark the company's 125th anniversary.

Since Curated Storefront's inception in 2017, the art exhibits have engaged more than 100,000 visitors. More than 500 people have taken guided educational tours. And a dozen buildings have ultimately been commercially developed and revitalized.

"Rick's vision for Akron is based on a deceptively simple insight that downtown Akron had become hollowed out in all of these empty storefronts," says Fred Bidwell, executive director, FRONT International Cleveland. "So his mission to repopulate, and reactivate those storefronts so they can be made beautiful improves the quality of life, and is also what's needed to restart economic development and revive Akron's downtown."

In October, Rick received the Cleveland Arts Prize's Martha Joseph Prize for Distinguished Service to the Arts in recognition of his work as an exemplar of civic leadership, compassion, unwavering dedication and a driving cultural force in Akron. He was honored for playing a pivotal role in shaping and revitalizing the city's development, growth, and inclusivity, and for providing a "vision that will continue to inspire generations to come."

Of Curated Storefront's resounding success, Rick says, "I credit the incredible talent we've attracted and the amazing dedication our team has to our mission. We're nimble, and we're able to respond quickly to new projects. It's been invigorating to have that level of teamwork and people jumping in to do creative things with extremely limited resources."

Initially, Alita served on the Curated Storefront board, and spent a lot of time cleaning empty storefronts and arranging some of the exhibits in the windows. However, after having worked at a strategic and management level for about ten years at B.W. Rogers before Rick retired, she told him she'd been his partner in work, but was ready to do her own thing.

"I am not involved at the moment in Curated Storefront, other than to be Rick's biggest fan and applaud what he does for Akron," she says. "It's really exciting because he's such a cheerleader, and his enthusiasm is boundless."

Alita served as an Akron Art Museum board member for eight years and then moved on to volunteer with Grace House, a hospice facility for homeless people in Akron. Currently, she is writing a cookbook based on forty years of cooking for kids that features family recipes inherited from several generations. The book is inspired by their two daughters, each of whom has one daughter and one son. Sarah Rogers Morris is completing her PhD in art history at the University of Illinois, Chicago, while her younger sister, Madeline Stull, MD, recently started her first-year residency at MetroHealth System in Cleveland.

On the home gallery front, the Rogers continue to treasure their remarkable collection in their own personal ways, but they don't just keep all that glorious art to themselves.

"We really like sharing the art, so we do a lot of things like fundraising events to get people over," Alita says. "It's way more fun to share it than to just look at it ourselves." ■

A BEGINNING:

by Michael Gill

When Rhonda Brown arrived back in Cleveland to serve as Senior Strategist for the Arts, Culture, and the Creative Economy in the administration of Mayor Justin Bibb, it was not entirely clear what the role would mean. It was a new position. Cleveland is a city with enormous depth of arts activity in the shadow of its famous major institutions, and yet artists struggle—along with the entire population—to make ends meet. With the convoluted web of permits and regulations, it's difficult for artists to figure out how to engage. As result, Cleveland also has major, untapped artistic resources, especially in its neglected minority communities which continue to struggle against the enduring effects of redlining and a history of segregation. It was hoped that the cabinet level position in the mayor's office would help to change that.

The January 30 announcement of the Transformative Arts Fund is the first major initiative to come through Brown's office, and it could chart a course for future programs. That, at least, is what a couple of members of the committee that advised the development of the program hope. The money for the \$3 million program comes from the city's American Rescue Plan Act funds, allocated by Mayor Bibb. In a statement, City Council President Blaine A. Griffin commended Ward 9 Councilman Kevin Conwell "for his leadership and push to make this transformative arts fund a reality."

Brown describes the fund as one of three "major pillars" of her work—the other two being to develop a first-ever strategy for the arts, culture, and creative economy in the city of Cleveland; and to be an ambassador externally, and an advisor internally to the mayor.

The Transformative Art Fund will make grants in support of artist-led projects with institutional partners in the city of Cleveland. The grants will be large—from \$250,000 to \$500,000—and it's important to put that in context. A grant of \$500,000 would be bigger than all but five of the 73 general operating support grants Cuyahoga Arts & Culture (CAC) made in 2023. Indeed, grants of \$500,000 would exceed the entire budgets of many of the organizations in CAC's general operating support pool. It's a big deal.

The program was shaped by Rhonda Brown, planning director Joyce Pan Hwang, and a volunteer committee appointed by the mayor and members of council. Committee members include musician and photographer Vince Robinson (Larchmere Arts), musician

and arts administrator Deidre McPherson (Assembly for the Arts), musician William Washington, (Mourning [A] BLKstar) photographer (and CAN board member) Gina Washington, artist and administrator Gwendolyn Garth (Kings & Queens of Art), administrator Maya Curtis (Cuyahoga Arts & Culture), and administrator Letitia Lopez (Julia de Burgos Cultural Arts Center). Artist Susie Underwood resigned from the committee. Gina Washington says it was important to the committee to make it about the artists, because "artists always get the short end of the stick." She says the grants are as large as they are because "you can't really transform something with a small amount of money."

"We thought about projects that would catalyze growth and healing, offering a space for expression and hope, and to support vitality and growth in neighborhoods," Brown said.

As Vince Robinson said, "it was important to be artist-led because a lot of time the artists don't have as much influence on the outcomes [of projects in the city]. And the other thing is that institutions usually get a considerable portion of the funds for these things. The committee has been diligent about making sure the artists get the benefit of these funds. It is our intention that the funds not get eaten up by administrative costs."

Rather than serve as a broad injection of cash into the community of individual artists, the initiative is expected to result in six to twelve major public art projects. To do the math, \$2.9 million (the amount left for grantmaking after an administrative fee) could have funded 290 grants to individual artists at \$10,000 each. But with the focused, major investment of just six to twelve grants aimed at artists making community impact, expectations of the committee are plenty ambitious: The projects are meant to "challenge norms and provoke thoughtful reflection; to foster Inclusivity, [encouraging] projects that embrace diversity, equity, and inclusivity, ensuring that the voices and stories of all individuals are represented; to ignite conversation, facilitating meaningful dialogue and interaction with Cleveland-centric issues including consideration for projects amplifying/addressing important community issues; to [engage] with local communities, collaborating with them to shape the artistic narrative of their neighborhoods and ensuring that art serves as a tool for positive change; and to drive transformation, utilizing art as a vehicle

CLEVELAND'S TRANSFORMATIVE ARTS FUND



Transformative Arts Fund Committee December meeting with Councilman Kevin Conwell at the Cleveland Public Library Hough Branch: LEFT TO RIGHT: Committee Member Vince Robinson, Committee Member Deidre McPherson, Director Joyce Pang Huang, Committee Member William C. Washington, Committee Member Gina Washington, Senior Strategist Rhonda K. Brown, Councilman Kevin Conwell, Committee Member Gwen Garth, Committee Member Letitia Lopez, Committee Member Maya Curtis and TAF Intern Kevin Bubnick.

for addressing social, environmental, and cultural challenges, with the goal of creating a more just, resilient, and connected Cleveland.”

“We will be looking at how to impact different parts of the city—health disparities, environmental issues—it is really hoped that art can make a difference in some of the things that residents are dealing with,” Robinson said.

Several members of the committee noted the intention that public art not be limited to murals. “We talked about all types of engagement, that could include sound, could include poetry, could include mental health awareness or physical health issues,” Brown said.

The city will contract with the nonprofit Assembly for the Arts to administer the grants. This will enable them to avoid the City of Cleveland’s policy of requiring grant recipients to front the money before it can be reimbursed: instead, the grants can be paid up front. The legislation approved by council limits Assembly’s administrative fees to \$90,000. That’s three percent—significantly lower than the average thirty-percent fee Assembly and other regranteeing

partners will take from CAC’s grants in support of individual artists. However, the Transformative Art Fund grants require the artists to work with institutional partners, which do not have a prescribed limit on the amount they can be paid for production, administration, or other costs. Neither are the partnerships limited to nonprofit arts organizations. They could be with community development corporations, developers, corporations—any partner willing to support an artist-led project meeting the requirements.

The City of Cleveland’s landing page for the program went live January 31, as did the application portal. The deadline for applications is March 30. The committee will review the applications and make recommendations for approval by the mayor and city council. They anticipate announcing awards early in June, with projects to start as soon as June 17, and to be completed by August 30, 2025.

As Gina Washington said, “although the funds are limited and the number of participants will be too, the momentum it generates to create and collaborate must continue.” ■





WELLNESS, REPRESENTED: UNIVERSITY HOSPITALS AND DEEP ROOTS EXPERIENCE

by Jo Steigerwald



Pahpy@sammiedoesit, Untitled, acrylic on wood, 40 X 40 inches, 2023.
PREVIOUS SPREAD: Aldonte the Artist, Wall of Greats 1, canvas print, 36 X 24 inches, 2023.

At the intersection of health, wellness, and representation lies art: this winter, 21 works by Black and Brown artists living in Northeast Ohio were acquired by University Hospital's (UH) corporate art collection.

Works by Asia Armour, Bryant Bee1ne Anthony, Dayz Whun, Aldonte Flonnoy, Jevonte Jae Capo King-Woods, Pahpy/SammieDoesIt, Bobbi Reagins, Vivica Satterwhite, and Emanuel Wallace are now installed in two new wellness facilities, one in Cleveland's Glenville neighborhood and one in Bedford.

Both wellness centers are in neighborhoods that are home to primarily Black and Brown residents, places whose social determinants of health—healthcare access and quality, education access and quality, social and community context, economic stability, neighborhood and the built environment—have historically led to poor health outcomes. The wellness centers are part of University Hospital's health investment plan to expand services into the community around UH's footprint, and will offer health education and screenings, nutritional and fitness programming, and space for community events.

"We wanted to be pioneers in this space," says Lena L. Grafton, PhD, MPH, CHES and director of community health engagement at UH. "Not only by developing a wellness center with programming that reaches community stakeholders but also by having a place where members of the community feel welcome. Representation matters as you think about racial concordance and healthcare. People are more likely to build relationships in spaces where they see themselves. This environment—with its chosen art—will help people reach the best optimal health."

The major acquisition of art by Black and Brown artists grew out of an ongoing collaboration between UH and Deep Roots Experience



Dayzwhun, Fruit Party, mixed media on canvas, 24 X 24 inches, 2023.

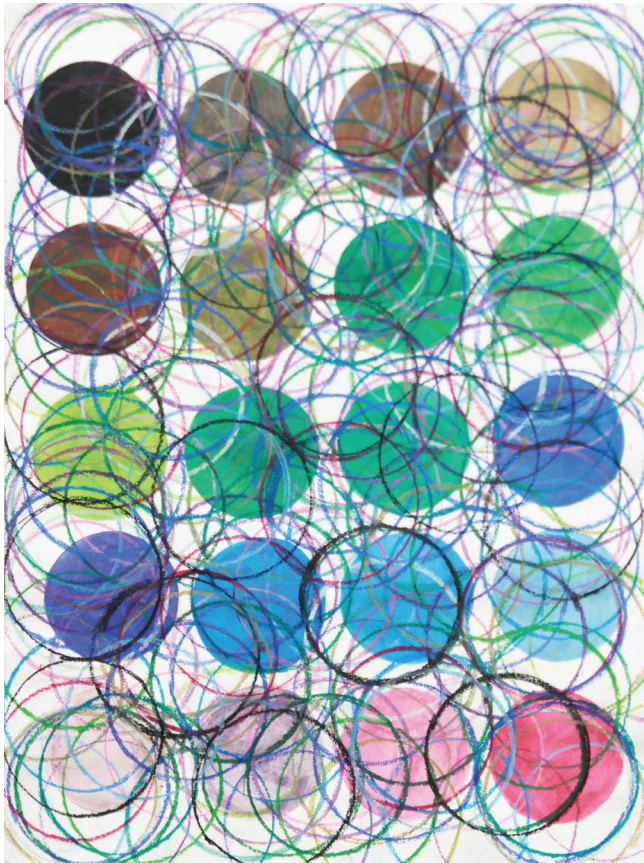
(DRE), a gallery in the Fairfax neighborhood specializing in representing Black and Brown artists working in all media. During the pandemic, UH and DRE worked together on the We Wear the Mask project, a campaign sponsored by Healthy Neighborhoods/City of Cleveland and based on Paul Dunbar's poem of the same title. The campaign resulted in murals throughout the community that answered the question "what does it mean to *wear the mask* today?"

UH tapped DRE to help find art created by Black and Brown artists that both spoke eloquently to the community and fit in the new facilities' spaces. DRE created two intentional surveys for UH to consider: one to explore the messages they wanted the artwork to convey and how it could make the viewer feel; the second, an overview of works by over forty artists represented by DRE.

"We are creating the conversation about what art looks like," says David Ramsey, CEO and lead curator of Deep Roots Experience. "Our hope was to tell stories of our communities in more direct ways and position our artists to engage with a corporate art collection. It was also a chance to take some of the power that historically has not been ours and make the decisions ourselves. We don't want to create with a style in mind; this was an exercise of freedom in Black expression."

According to Ramsey, this project was an opportunity to challenge what is conventionally received or accepted as fine or great art. Many of the artists are self-taught and offer an authentic representation of their experiences through their work that is valuable and powerful. "It is challenging to get people to see that," says Ramsey. "Challenging to understand the world of art and all that it encompasses, and tell that system that you mean different—what you offer is as valuable but like nothing they've seen before."

For Dayz Whun, an artist with roots in the Cleveland Scribe Tribe who now works in various media—from acrylics to aerosol to tattoo ink—UH's message of healthy eating resonated strongly. He grew



Asia Armour, Blues, mixed media on paper, 18 X 24 inches, 2022.

up vegetarian, is a lifelong plant collector (when his plants are sad, he plays music for them), continually paints flowers and plants, and speaks about the vitality and energy of “live food.” For UH’s collection, his series of four, two-by-two-foot panels is an explosion of fruits and vegetables rendered by manipulating acrylic paint to give a watercolor effect.

“Everyone has a way to bring something to the community; my way is art,” says Dayz Whun. “We know art is therapeutic, with the suggestive repetition of showing images over and over to inspire and change behavior. Maybe someone will see my paintings and think ‘You know what? Maybe I’ll eat a salad today.’” Dayz Whun’s work has also been featured at MetroHealth Medical Center, in the children’s trauma rehabilitation department; he is also the owner of Red Lion Tattoo and Art Gallery located in Cleveland’s AsiaTown district.

Asia Armour is a photographer and a mixed media collage artist who collaborated with the Cleveland Botanical Garden last summer for *Art in Bloom*, featuring an intricate garden design and a solo exhibition. Her *Aurora – The Dawn* is a rich collage that reimagines the classical myth of the goddess of the dawn as layers of floral imagery surround a young woman resting on a pedestal. Two other works, *Dots 1* and *Dots 2*, are dramatic, repetitive patterns of circles within circles, as bright and heavy pastel circles march behind a lacy web of even more circles.



Jae Capo, Storefront, acrylic on canvas, 48 X 36 inches, 2023.



LEFT TO RIGHT, TOP FIRST: Jae Capo, David Ramsey (DRE), Emanuel Wallace, Dayz Whun, Aldonte Flonnoy, Noah (Dayz Whun’s son), Pahpy/SammieDoesIt, Asia Armour, and Martina Pace (UH).

“Being a part of the UH collection has made me work harder, and find other corporations who might want to see my work,” says Armour. “The pieces that UH picked will be shown in some of the neighborhoods I’ve lived in. I would really like my work to be where I live and be inspiring.”

Jevonte Jae Capo King-Woods describes himself as an expressionist working in acrylics and collage, with works on canvas, clothing, and bottles. The Glenville location features two of Jae Capo’s pieces, both quietly pulsing with color and abstract shapes. One is a variation on a favorite theme of Jae Capo’s, chefs and people cooking, and the other is inspired by the Diamond Deli in Akron, a childhood haunt. Simple, clean lines and saturated colors soothe with elegance.

“Having representation from artists of color is really important,” says Jae Capo. “The fact that UH is participating in growing that representation speaks about a more positive way to reach mental and physical health. And it gives me personal validation, that what I want to say and how I say it do in fact matter, and that I need to keep going.” ■

PHOTO



Untitled photo by Katie Hitchings.



Arfil Pajarillaga, Early Morning Smoke Session.

POETS

STREET PHOTOGRAPHY CURATED BY AJA JOI GRANT

Photo poets launched in November 2021, featuring the work of emerging artist Vivica Satterwhite, whose work was on the cover! Since then we have featured nine artists in print, ranging from hobbyists to professionals, with styles ranging from documentary, photojournalism and architectural-based work. Each photographer states their own definition of a photo poet, taking the title and making it their own. They all tell such vivid stories through their lens, and this past year, we held our first Photo Poets group exhibition at Waterloo Arts. Past photo poets McKinley Wiley, Arfil Pajarillaga, and Mansa L Bey showed work, as well as photographers Katie Hitchings and Jasmine L Golphin. The pool to choose from was not limited to past poets, but also included artists who have submitted and not yet been featured.

As a curator, my main goal for this project is to allow artists' work to be seen and speak for itself. We celebrate and support each artist's individual style and potential to grow. Vivica has since been in several group shows and just had a solo show at SPACES this past fall. Another photo poet, Stephen Shaum, also showed work after being featured in *CAN*, at Blue Sky Brews in Little Italy.

I am looking forward to highlighting more talent and storytelling via street photography in 2024, and wanted to take some time to highlight the amazing work featured in our exhibition.

To me, a photo poet is limitless. They witness, document, and share visions of a city often underestimated, and dare to find its beauty.



Mansa L. Bey, Chess Champ.

PHOTO



ABOVE: McKinley Wiley. FACING PAGE: Jasmin Golphin, Vaporbelt Lake 2.



2025 FRONT AND CAN TRIENNIALS CANCELLED



CAN X FRONT was a dialog between leaders of Cleveland's art triennials, FRONT Founder Fred Bidwell and Collective Arts Network / CAN Triennial Executive Director Michael Gill, facilitated by Tizziana Baldenebro (who was then director of SPACES Gallery), hosted by moCa Cleveland, and organized by Megan Alves on behalf of Artists Archives of the Western Reserve. Pictured, left to right: Baldenebro, Bidwell, Gill, and Alves.

CAN TO REFOCUS ON ART NEWS AND REVIEWS; WILL NOT PRODUCE CAN TRIENNIAL 2025

February 12, 2024

Collective Arts Network Board of Directors and Staff voted January 23 that the organization would not proceed with plans for CAN Triennial in 2025, and would instead focus on its core strengths and original mission: to provide a platform for communication and public discussion about art and related issues in Northeast Ohio.

While that decision originally came with the intent to increase coverage of the FRONT Triennial in 2025, the recent announcement that FRONT would cease operations does not change the outcome: Collective Arts Network and *CAN Journal* will go forward as a forum for art venues to provide information about their programs, and for writers to explore artists' creative work and related issues, including the region's ongoing collective interest in having a prominent place in the national and international arts landscape.

It is an extremely difficult decision. CAN Triennial was made possible by relationships Collective Arts Network has developed with organizations, artists and other arts professionals. Those relationships and their ability to advance the careers of artists are a continuing

source of pride, exemplified by the CAN Triennial Exhibition Prizes, which in 2022 engaged nine regional museums to send curators to the Triennial and each choose from it a Northeast Ohio artist to present in solo exhibitions. Those exhibitions continue in 2024 and 2025, as will CAN's commitment to cover them—including the profile of Amy Casey in this issue, on occasion of her CAN Triennial Exhibition Prize show at the Butler Institute of American Art, opening March 17.

The decision was made in light of an assessment of the organization's capacity, core strengths and mission, and in a funding-environment significantly changed since the first CAN Triennial in 2018.

Collective Arts Network Board President John Farina hopes the moment will catalyze new initiatives. "Losing two major art events may seem like a painful blow to our community, but I hope artists, creatives, supporters and especially funders will use this as an opportunity to seek out new and innovative ways to promote the visual arts in Cleveland—especially the work of the dozens and dozens of incredible artists right here in Northeast Ohio," he said.

CAN encourages continued exploration of prospects for regional exhibitions that would advance the reach and profile of Northeast Ohio artists. Any such efforts will be of continuing editorial interest.



Collaborations between FRONT Triennial and CAN Triennial included a series of bicycle tours led by Bike Cleveland, with stops in neighborhoods home to both CAN and FRONT venues. The two organizations also worked together as presenters in the post-pandemic return of Pecha Kucha Cleveland, which organized around the CAN Triennial theme YOU ARE HERE, and a block party on Public Square.

FRONT WILL CANCEL ITS PLANNED 2025 EDITION AND WILL PERMANENTLY WIND DOWN OPERATIONS

February 9, 2024

It is with great regret that we announce the cancellation of FRONT International's 2025 edition. The world is a very different place in 2024 than it was when our Founder, Fred Bidwell, launched this ambitious initiative in 2016. Public and private funding priorities have changed to focus on the critical needs of our communities.

A realistic analysis of the support FRONT 2025 can gain from local, regional, and national funders has led the FRONT Board to conclude that it is impossible to produce FRONT 2025 at the same high standards it established for its prior editions.

The board of FRONT made this decision eighteen months before the planned opening of 2025, at a time when it would soon be necessary to enter into agreements with artists and partners for the 2025 exhibition. Our priority is to ensure that we do not risk the investment our funders and supporters have made, or disappoint artists and audiences with an exhibition that is less than their expectations.

In light of this decision, we want to assure our supporters and stakeholders that we intend to return any contributions to our 2025 exhibition and satisfy all our obligations to our staff, vendors, and contractors.

It is incredibly disappointing that we will not be able to realize the vision of FRONT's 2025 Artistic Director Asad Raza. Raza has outlined a thoughtful and relevant plan for our 2025 exhibition and has been in dialog with a brilliant group of artists.

We would also like to thank the leaders of our small staff team—Sarah Liska, Managing Director, and Magdalena Moskalewicz, Chief Curator—for their dedication and professionalism.

FRONT could never have been possible without the efforts and enthusiasm of scores of donors, volunteers, interns, and loyal supporters.

Finally, thanks to the artists whose insight and creativity made FRONT 2018 and FRONT 2022 such inspiring experiences.

FRONT was created for and by you.

—Helen Forbes Fields, Board Chair

—Fred Bidwell, Executive Director

—The FRONT Exhibition Company Board of Directors ■



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- Warehousing

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Edward E. Parker Creative Arts Complex/
Snickerfritz Cultural Workshop for the Arts
Galleries at CSU
The Gallery at Lakeland Community College
HEDGE Gallery
Heights Arts
Judson Smart Living Howson & Streeter Galleries
Kings & Queens of Art
La Cosecha
The Morgan Art of Papermaking
Conservatory & Educational Foundation
Pinwheel Gallery
The Print Club of Cleveland
Sankofa
The Sculpture Center
Summit Artspace
Valley Art Center
Waterloo Arts
William Busta Projects
YARDS Project Space at Worthington Yards
Zygote Press

Galleries, museums and studios tell their own stories, in their own words, about their own exhibitions, projects, and opportunities.

Through Member Reports, CAN amplifies the voices of the region's art presenters by providing this platform for news from the source.

MEMBERS REPORT

Akron Black Artists Guild, Revisiting August

by Tyron Hoisten



Tyron Hoisten, *Pieces of August*, digital image.

Wilson's plays explored the lives of marginalized African Americans, from factory workers to garbage collectors, vividly portraying their navigation through a landscape stunted by racial discrimination while celebrating their resilience and achievements. His work has been a catalyst for many Black theater artists as well, giving them the opportunity to be human rather than caricatures.

Wilson's legacy reminds me of the unforeseen impact our work can have. His legacy is not just in the

It's that time of year again. No, not the snowy, freezing cold part—but rather the moment when I'm irresistibly drawn back to my bookshelf to revisit one of August Wilson's hauntingly poetic plays.

Wilson, who succumbed to liver cancer in 2005, is celebrated for his *American Century Cycle*, a monumental series of ten plays chronicling the twentieth century. These works poignantly illuminate the varied experiences of Black Americans. My first encounter with his work was with *Two Trains Running*, the seventh play in the Cycle, set in 1968. This play masterfully blends incisive social commentary, historical depth, and complex characters, all underpinned by a genuine authenticity.

Wilson's journey began uniquely. Accused of plagiarizing a twenty-page paper on

Napoleon Bonaparte, he left high school at sixteen and chose to self-educate at the Carnegie Library of Pittsburgh. His extensive reading fostered a deep historical and cultural understanding. Despite his mother's disapproval, this knowledge and inspiration fueled his writing ambitions.

Wilson's initial theatrical breakthrough came with *Jitney*, earning him a fellowship at the Minneapolis Playwrights' Center and catapulting him to fame. This was the start of an illustrious career, including a Pulitzer Prize and a Tony Award for *Fences*, the sixth piece in his Century Cycle, debuting on Broadway in 1987. He won another Pulitzer in 1990 for *The Piano Lesson* and posthumously, a second Tony for *Jitney* in 2017. Impressively, all of his Broadway productions received Tony nominations.

plays he wrote, but in the fearless pursuit of truth and authenticity he demonstrated. He saw beauty and depth in the everyday struggles and triumphs of African Americans, a perspective that reshaped American theater.

So, why do I revisit his work every year? To remind myself of the power of art—and to remind myself that, as an artist, I wield power as well. Like Wilson, I choose to use my art to explore, question, and celebrate the human condition.

I encourage you to read (or re-read) some of Wilson's work and then create your own truth-filled, powerful works through whichever medium you choose.

AKRON BLACK ARTIST GUILD

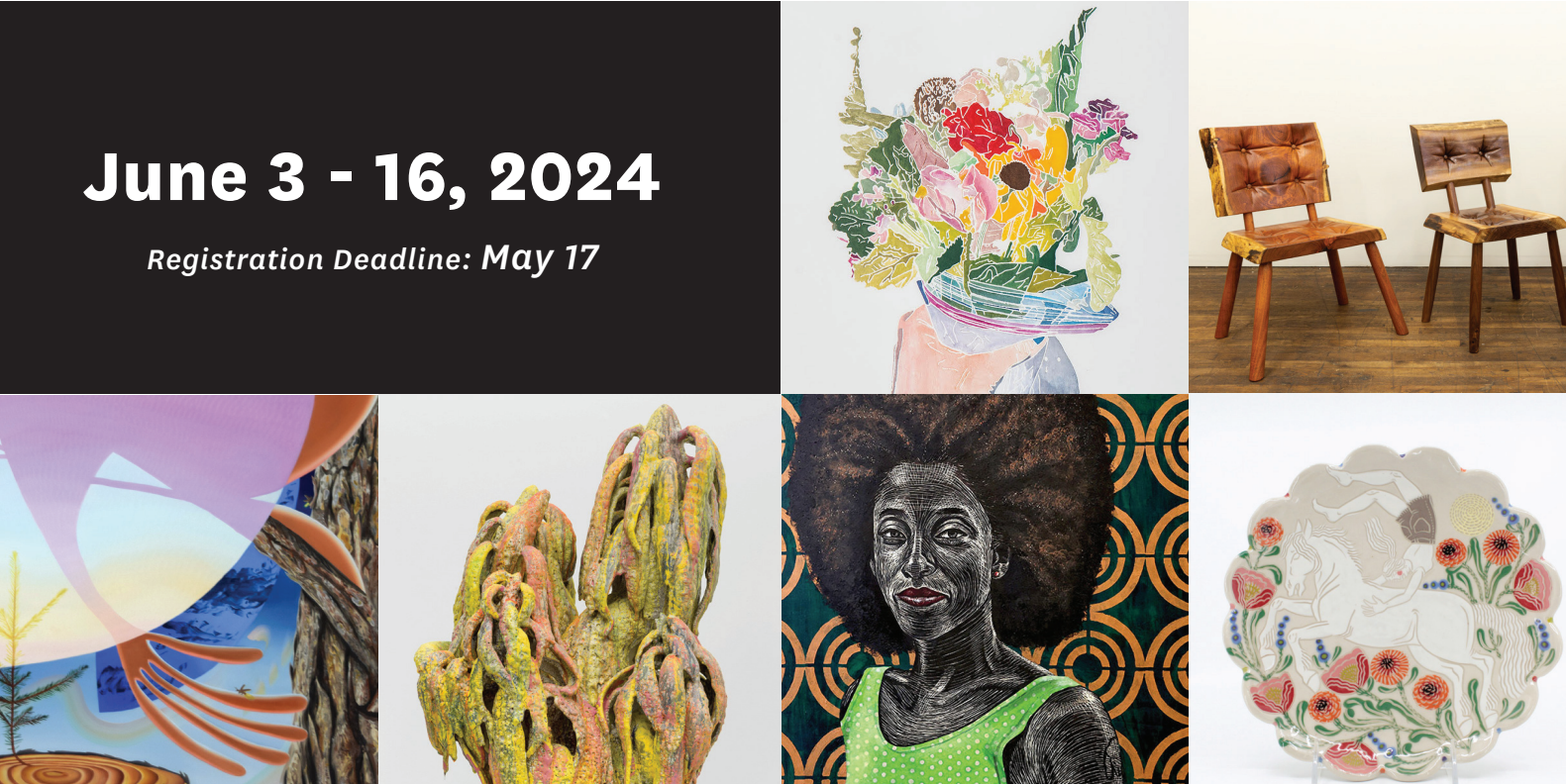
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Resident Faculty: Taryn McMahon

Visiting Artists: Breanne Trammell & LaToya Hobbs

- JEWELRY, METALS AND ENAMELING

Resident Faculty: Andrew Kuebeck

Visiting Artists: Jessica Calderwood
& Stephen Saracino

- SCULPTURE AND EXPANDED MEDIA

Resident Faculty: Eli Kessler

Visiting Artists: Raul De Lara & WHOOP DE DOO

All courses take place in the Center for the Visual Arts on the Kent State University campus.



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School of Art

Spring Exhibitions at the Allen

by Allen Memorial Art Museum Staff



ABOVE: Uuriintuya Dagvasambuu (Mongolian, b. 1979), *Pandemic Diptych*, acrylic on canvas, 2021. Oberlin Friends of Art Fund, 2022.19A-B. RIGHT: Detail, Audrey Flack (American, b. 1931), *Macarena Esperanza*, color lithograph and gold leaf, 1972. Fund for Contemporary Art, 1973.39.

This season, our galleries contain an assortment of themes that delve into the intersectionality of art, culture, and history. Don't miss our related events, offered several times a month and free for all. For a complete list, visit amam.oberlin.edu/events.

SPRING 2024 EXHIBITIONS

The Body, the Host: HIV/AIDS and Christianity

Artists in this exhibition explore not only the topics of HIV/AIDS and Christianity, but also their important overlaps: queer Christian artists whose religious backgrounds and exposure to the ravages of AIDS provided a unique set of tools to express loss as well as resilience.

Echoes of the Pandemic

Works by contemporary Asian and Asian American artists responding to or allowing reflection on the COVID-19 pandemic.

A New Kind of Painter for China, 1960s–1980s

This exhibition highlights three recent acquisitions by the Huxian Peasant Painters, a group that formed as a result of the Chinese government's attempts to cultivate artists from rural backgrounds.

Digital Reimaginings: Printing Towards Accessibility

Digital Reimaginings takes a multimodal approach to museum learning and accessibility through 3D prints of AMAM artworks along with their scans, audio descriptions, braille and large-text labels.

Counting in Art and Math with Sol LeWitt

Bringing together 2D and 3D works by Sol LeWitt and models created by Oberlin College mathematicians, this installation invites you to experience different processes of discovering and counting variations.

Femme 'n isms, Part II: Flashpoints in Photography

This is the second installment of the multi-year series *Femme 'n isms*, which highlights women-identified artists in the Allen's collection and expands art-historical notions of the feminine through the intersections of gender, race, and class. Spanning 160 years, this loosely chronological presentation encompasses key practitioners and moments in the history of photography.

A Passion for Prints: Works from the Elesh Collection

This exhibition brings together nineteen prints donated to the Allen by James Elesh (OC 1964) and his wife Pam, alongside prints that were central to Elesh's education at Oberlin under Wolfgang Stechow.

Raghav Kaneria: Community and Creativity / Photographs of Rural India, 1970s–1980s

Capturing the vibrant and dynamic visual world of rural Indian folk arts and crafts, Kaneria's photography provides a crucial record of artistic traditions that have been overlooked and underappreciated.

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87 North Main Street

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amam.oberlin.edu

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Open 10am–5pm Tuesday–Saturday, closed Sunday & Monday. Always free

EVENTS

A Passion for Prints: Works from the Elesh Collection; Raghav Kaneria: Community and Creativity / Photographs of Rural India, 1970s–1980s; Digital Reimaginings: Printing Towards Accessibility; Counting in Art and Math with Sol LeWitt, through May 26

The Body, the Host: HIV/AIDS and Christianity, through December 15

A New Kind of Painter for China, 1960s–1980s, through December 22

Femme 'n isms, Part II: Flashpoints in Photography, through January 18, 2025

Echoes of the Pandemic, through May 31, 2025



What's Up and Coming at Art House

by Laila Voss



Artist Inventory Challenge Selections 2017-2023.

Currently on view is *Artist Inventory Challenge Selections 2017–2023*.

Inspired by a stockpile of eclectic materials, the artworks include intricate sculptures, complex paintings, lively collages, and contemplative drawings and prints.

ABC Chili Cook-Off (Artists+Bowls+Chili), is our yearly friend- and fundraiser. From 1 to 4 pm on Saturday, March 9, eight

to ten chili contenders will vie for the 2024 Chili Championship. Come pick out a handmade bowl to take home and use it to enjoy all the chili tastes you need, plus a generous helping of your favorite when you cast your vote! For tickets visit arthouseinc.org or call 216.398.8556.

The annual *Urban Bright Exhibition* opens Friday, May 3, with an ice cream social from 4 to 5:30 pm and evening reception from 6 to 8 pm. This exhibition showcases the work students have created during the 2023–24 academic year through a focus on the program's overarching theme, *The World Around Us: Seen and Unseen*.

Community Culture Night, 7 to 8:30 pm Thursday, April 18, features Herb

Ascherman, acclaimed for his platinum printing process portraits.

ART HOUSE, INC.

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

EVENTS

ABC Chili Cook-Off, 1-4pm Saturday, March 9

Friends & Family Open Studio, 1-3pm Saturdays, March 16, April 20 & May 18

Community Culture Night with Herb Ascherman, 7-8:30pm Thursday, April 18

Friends & Family Clay Day, 10am-noon Saturdays, March 23 & May 25

Urban Bright Exhibition Opening, 4-5:30pm ice cream social & 6-8pm evening reception Friday, May 3

Check our website for the spring class schedule.



2024 SPRING SHOW

Celebrate with us as the Cleveland Institute of Art unveils some of the best work created by students of all levels working across our majors. At the 2024 Spring Show, visitors can meet CIA students—the next generation of artists and designers—and experience their work throughout our campus.

Opening reception

Tuesday, April 23
6 to 8pm
Cleveland Institute of Art
cia.edu/springshow

Runway Show

Tuesday, April 23
7pm

Work by Anirudh Jasti '27

CIA

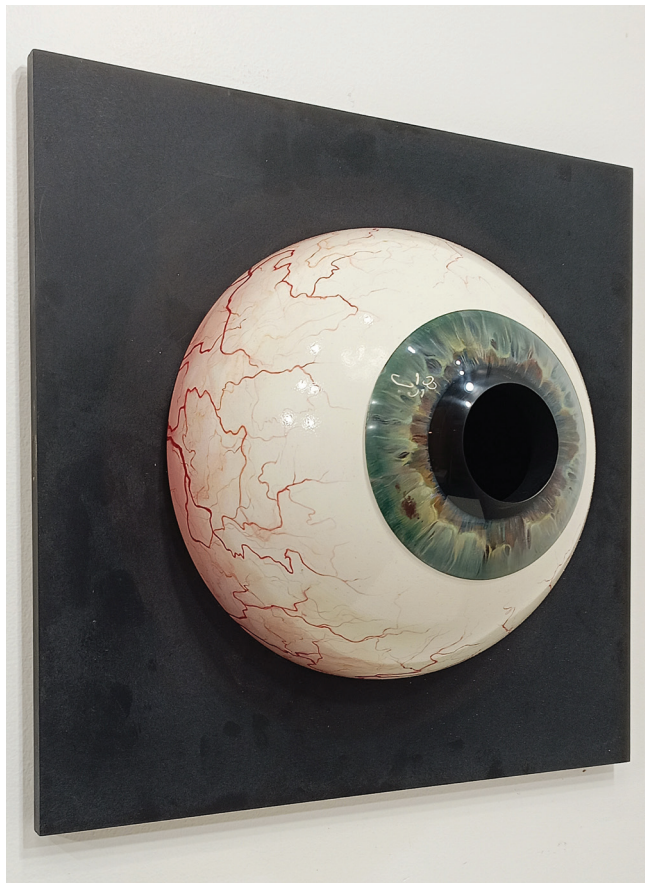
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arts & culture
strengthening community

Edward A. Raffel: Analog Man in a Digital World

by Karen Petkovic



Ed Raffel, Ecclesiastes--Star of Ralph.



Ed Raffel, Disoriented Observer.

And now for something completely different.

Edward A. Raffel creates modern art—i.e. physical items that haven't existed before in a style that is new—using combinations of materials and techniques chiefly unexplored. He does not, however, currently use a computer as part of his process. This exhibition contains a condensate of roughly four years of life/work product, with a goal of presenting a variety of seemingly disparate work with multiple ideas/themes.

"I hope that my personal aesthetic is divergent," says Raffel. "My interests lie chiefly in the inorganic man-made world, not in imitating nature, which I find to be a futile pursuit."

The overarching theme which all the work contains is "material as stored

information." The pieces adhere strictly to minimalist values, with structural and aesthetic concerns overriding decorative or ornamental ones. Patterns of two and three dimensions are used to both elucidate information and avoid the burden of composition. The algorithms used are manually applied. Both color and humor are important elements in all these pieces. "The world needs more fun art, life is hard/sad enough already," says Raffel.

An opening reception from 5 to 8 pm on Friday, April 12, will be held in BAYarts' Sullivan Family Gallery. The exhibit remains on view through May 3. Gallery hours are 9 am to 3 pm Monday through Friday, 10 am to 3 pm Saturday, or by appointment. The gallery is closed on Sunday.

BAYARTS

28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

EVENTS:

BAYarts Annual Juried Exhibition, March 8–29 in the Sullivan Family Gallery

BAYarts Winter Concert: Beach Stav, 7–10pm
March 15, 21 & over, in the Sally Otto Gallery.

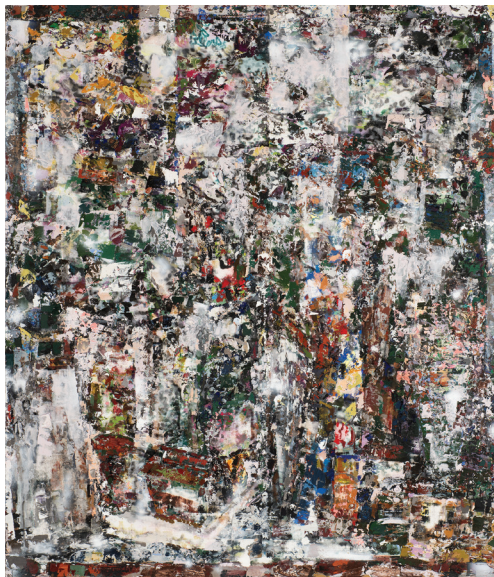
Tickets available at bayarts.net/events

Edward A. Raffel: Analog Man in a Digital World, April 12–May 3 in the Sullivan Family Gallery

BAYarts Annual Ceramics Exhibition & Sale, May 10 in the Sullivan Family Gallery

Balancing Act: Navigating the Path of Innovation While Maintaining Consistency, at Bonfoey

by Sara Blanc



Matthew Kolodziej, Screen, 65 X 56 inches.

This past year at Bonfoey Gallery, we have proudly celebrated a milestone of 130 years of enduring business success. Our journey has been marked by a noteworthy ability to bridge generations, skillfully adapting and evolving to stay ahead in a dynamic and ever-changing world. As we maintain our commitment to honoring our rich heritage while embracing future possibilities, we are excited to announce a forthcoming season of art experiences. These will be characterized by their freshness, innovation, and diversity, reflecting our ongoing dedication to excellence and professional growth in the art world.

THE BONFOEY GALLERY

1710 Euclid Avenue
Cleveland, Ohio 44115
gallery@bonfoey.com
bonfoey.com
216.621.0178

EVENTS

Fresh Abstraction, February 4–April 5,
Street Level Gallery

New Works, March 4–April 5, Lower Gallery
**52nd Annual Student Art Show for the
Galleries at CSU**, April 16–May 25

SAVE
THE DATES:

3.15.24
4.19.24
5.17.24
6.21.24
7.19.24
8.16.24
9.20.24
10.18.24
11.15.24
12.20.24
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Can the Phoenix Fly Again?

by Henry Adams



James Harvey Minter, Kokoon Artists Bal Papillon invitation, lithograph, 1931.

In the forty years since it was founded in 1984, the Cleveland Artists Foundation has gone through many ups and downs, but it has remained the one exhibiting organization in the city to focus consistently on the art-life of Cleveland. Over the years, it has produced a very impressive series of scholarly and also very readable publications on Cleveland art, devoted to themes

such as watercolor, the art of the WPA, African-American Art, and industrial design, and to artists such as Carl Gaertner, Paul Travis, Edris Eckhardt, Joseph O'Sickey, Ed Mieczkowski, and many others. Some of the publications have been written by nationally renowned art historians, such as William Robinson and Karal Ann Marling.

Sadly, however, over the last few years,

the organization has floundered, both in management and vision, particularly since its unfortunate name-change to ARTneo. Fortunately, it's recently been reorganized, with a new board and a new infusion of financial support. It's back to its old name, and in many ways its essential mission seems more pertinent than ever.

Can the Phoenix fly again? This is one of the implicit questions of the current exhibition at the Cleveland Artists Foundation: *From Kokoon to Butterfly: A Century of Remarkable Cleveland Art*, which opened at the 78th Street Studios. The hope is that the show will inspire viewers to think about the need for a center for Cleveland art, and to reflect on what form it should take.

Over the years The Cleveland Artists Foundation has assembled quite an impressive collection of Cleveland art, and this collection has provided the basis for the current show. It's by no means a perfect collection, since it's been assembled rather haphazardly. But the collection tells a story that you can't see told anywhere else, and it contains some wonderful things, some by artists who enjoy national fame, others by figures who are virtually unknown.

Modernism in Cleveland burst into existence around 1908, with the creation of the Kokoon Club, which held a rather amazing costume ball each year that introduced the city to radical modern art. Even before the Armory Show, there were artists in Cleveland exploring Fauvism, Cubism, and other modern styles—the one place this was happening in the United States, except New York. And Cleveland was also home to great artists in other media, such as the poet Hart Crane and the architect William Lescaze.

Like the legendary Phoenix, Cleveland as an art center has sometimes flown high and sometimes crashed and burned. But over the hundred years or more that have elapsed since Kokoon Club times, Cleveland has produced quite a few world-class artists, such as William Sommer, Viktor Schreckengost, Julian Stanczak, and arguably also Charles Burchfield, who produced

much of his work elsewhere, but got his artistic training in Cleveland, and developed his distinctive style here. It has also been home to a surprisingly large number of artists who, while not at quite the same level, produced some truly remarkable work.

Notably, the big art institutions in Cleveland, such as the Museum of Contemporary Art and the Cleveland Museum of Art (CMA), have largely missed out on this phenomenon. The Cleveland Museum of Art has largely turned its back on local art since Sherman Lee took over the directorship of the museum in 1958. Due to the vision of the late Bob Bergman, Viktor Schreckengost finally received a retrospective at the CMA at the late age of 94, but Julian Stanczak has never had a major retrospective in Cleveland, although he worked across the street from the CMA, and someone with a bow standing on the roof of the museum could easily have shot an arrow into his studio. Dana Schutz, who studied at the Cleveland Institute of Art, had to become an art-world superstar before her work gained attention in Cleveland.

Perhaps it's also worth noting that artists who do not become superstars often produced excellent and interesting work and contribute to the cultural life of the community. If you want to have a creatively vibrant city, a lively artistic community plays an important role in drawing gifted people, and encourages them to stay.

There are wonderful examples in this show of works by figures such as William Sommer and Viktor Schreckengost, and there's an impressive line-up of Kokoon Club posters. But perhaps what's most exciting, intriguing, and thought-provoking about a show such as this is that it's full of surprises. For example, there's a remarkable watercolor of a tumbled-down barn that looks just like a very good early watercolor by Charles Burchfield, except it turns out that it was painted by Paul Travis, who was a good friend of Burchfield's in his early years.

It's also full of works that challenge our ability to judge quality. For example, there's a large strange painting of classical figures against the ocean by Frank Wilcox titled *Ultima Thule*. Should we see this as an exercise in outmoded classicism or as strangely similar to the surreal, but classically inspired



Viktor Schreckengost (1906-2008), *Moroccan Lute*, oil on canvas, 35 3/8 X 27 3/4 inches, 1934. Gift of the artist.

works of Giorgio de Chirico? While there are some masterworks by acknowledged masters such as Bill Sommer and my old friend Viktor (who was just about everyone else's good friend as well), to my mind some of these lesser-known works provide the most fascinating aspect of the show.

When it was founded, the Cleveland Artists Foundation largely focused on Cleveland artists of the mid-twentieth century, such as Paul Travis and Frank Wilcox, and indeed, its founders were largely children or students of figures such as these. But time moves forward, and the current exhibition also includes some wonderful paintings by figures such as Dexter Davis, Michelangelo Lovelace, and a sculpture by Kristen Newell. This, of course, is just a small taste of the wealth of exciting art that's being produced in the city right now. In the future, we'd like to do more to keep up with Cleveland's lively contemporary scene.

While it contains some remarkable things, it should also be clear that the collection of the Cleveland Artists Foundation is less than definitive or perfectly balanced. There are some pretty obvious gaps if you want to get a full picture of Cleveland's artistic achievement, such as a *Jazz Bowl* by Viktor Schreckengost or a major painting by Julian Stanczak. One interesting mind-game to play while visiting this show is to think about what should be added to fill out this collection.

Does the city of Cleveland deserve a center for the display of Cleveland art, both by past masters and by living artists? What would be the ideal form of such a center? That's the question we'd like to pose.

CLEVELAND ARTISTS FOUNDATION

1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

2024 *Student Independent Exhibition* on View This Spring at CIA

by Michael C. Butz



LEAH TRZNADL '19

Painting major Janoi Daley poses next to her work, *Tek Mi Wid Yuh*, which earned a Nunes Family Prize during the 2023 *Student Independent Exhibition*.

Work by Cleveland Institute of Art (CIA) students that demonstrates their prodigious creativity; a show organized and mounted entirely by some of those same CIA students; and, Reinberger Gallery filled with work representing a wide range of mediums and perspectives.

These qualities and others make CIA's annual *Student Independent Exhibition (SIE)* one of the college's most popular exhibitions. And, every year, the *SIE* committee endeavors to make *SIE* better than the last—which, in the process, keeps the exhibition fresh and unique.

"You never really know what to expect from *SIE*. No year is the same, and it's always exciting to see what gets juried into the show," says Painting senior Janoi Daley, chair of this year's *SIE* committee.

Now in its 78th year, the 2024 iteration of *SIE* is on view through Sunday, April 7, in Reinberger Gallery. "*SIE* is always an exciting opportunity for me to learn more about how our students respond to and

make sense of our world," says Reinberger Gallery director Nikki Woods. "I'm thrilled about the students' exciting lineup of jurors and the committee's infectious enthusiasm around this year's exhibition."

Daley shares Woods' excitement, explaining, "we have four jurors, which is one more than usual, but the committee believes this will make the show even better."

Those jurors are Boston-based painter Bianca Fields, a 2019 CIA alum who has exhibited internationally; Iowa City-based artist Ali Hval, whose work merges ceramic, fabric, installation and painting; Brooklyn, NY-based painter Haley Josephs, who exhibited in *Getting to Know You* at CIA in 2019; and Ukrainian-born painter Denis Sarzhin, whose work focuses on the human figure.

For students, excitement about *SIE* also revolves around exhibiting their work.

"It's gratifying to see your work hung up in a gallery with other great artists," Daley says. "Before *SIE* opens, students are constantly walking in the gallery to try and get a peek

at what exactly got in the exhibition. As a juried show, not everything gets in, but even having a friend whose work is up is just exciting."

Daley hopes her fellow students' creativity leaves an impression.

"*SIE* is usually eclectic in nature, with works coming from a variety of identities," she says. "I hope the work is meaningful to viewers. I'd call on them to pay attention to what the students are making right now, and how, in a way, it is reflective of the time in which we are in."

CLEVELAND INSTITUTE OF ART


11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

EVENTS

Student Independent Exhibition, through April 7
2024 Spring Show, opening reception 6pm April 23
BFA Exhibition, opening reception 7pm May 10



@OHIOARTSCOUNCIL | #ARTSOHIO | OAC.OHIO.GOV



EXPERIENCE ENGAGE TRANSFORM

State and federal dollars through the Ohio Arts Council support artistic resources throughout the state.

For more information about the Ohio Arts Council's grants, programs, resources, and events, visit oac.ohio.gov.

Barbara Bosworth: *Sun Light Moon Shadow* Explores Light in Alignment with Total Solar Eclipse

by Jacqueline Bon



Barbara Bosworth (American, b. 1953), *Moon Setting into Fog Bank over Cape Cod Bay, Morning of the Total Lunar Eclipse*, 2007, inkjet print, 142.2 X 177.8 centimeters, printed 2023. Courtesy of the artist. © Barbara Bosworth.

“If we opened people up, we’d find landscapes.” This quote by director Agnès Varda refers to the connectedness between people and place. Barbara Bosworth’s landscape photographs acknowledge this bond between humans and the natural world that often goes unnoticed. Timed to coincide with the total solar eclipse visible in Cleveland in April 2024, *Sun Light Moon Shadow* explores Bosworth’s photographs of light—from eclipses, sunrises, and sunsets

to the luminescent glow of fireflies and a flashlight. When Bosworth was a child growing up in Northeast Ohio, she would go on nighttime walks with her father, and they would look up at the sky. This practice became a lifelong passion and inspired the photographs in the exhibition. Nine monumental color images of the sky and heavenly bodies are joined by six intimately scaled black-and-white scenes of life and light on the earth. Seen together,

they suggest how we endow astronomical phenomena with personal meaning. To preview the exhibition, we interviewed photographer Barbara Bosworth. **Exhibiting work at the Cleveland Museum of Art must be a sort of homecoming for you. Tell us about your connection to Northeast Ohio and specifically to Cleveland.**

I was born in Cleveland in 1953. My great-grandfather owned Bosworth



Barbara Bosworth with her 8x10 camera. Photo courtesy of Emily Sheffer.

Hardware on Euclid Avenue, which was then passed down to my father. He worked there until his retirement, serving the community for close to five decades. While my love of nature was shaped by my backyard woods and streams in Novelty, my love of art and science was shaped by the museums of Cleveland, including art classes at the Cleveland Museum of Art. I'm thrilled to return to the place that was so formative to my experience and imagination.

Your photographs fill me with a sense of wonder. They read equal parts editorial and documentarian. What led you to developing this distinct personal style of landscape photography?

Landscape studies have a long and storied history within photography. When I was first falling in love with the medium, I was inspired by Ansel Adams. He is considered a forefather of American landscape photography, with his sweeping vistas of the

heavy and require me to slow down and pay attention. This measured, steady movement translates well to my personality and how I enjoy making photographs. I also hope it comes through visually in the image, allowing the details produced by the large piece of film to encourage viewers to slow down and find themselves lost in a blade of grass or the leaves on an old apple tree.

What does light mean to you in the context of this exhibition?

Light is everything in photography; the word itself translates to "drawing with light." Photographing astronomical bodies especially fascinates me. The light has to travel such an immense, unfathomable distance to land on my film.

Wide open spaces are a reoccurring motif in your work. The landscapes themselves express an emotional resonance. How do you maintain such a strong bond to the natural world?

West. Later, I learned of more poetic looks at landscape, including those of photographers like Josef Sudek. As I continued shaping my work, I became interested in the human-scale stories that play out in our natural world. I began to show a more personal connection to the landscape.

What draws you to large-format photography as a medium?

I consider photography a "long look." My camera is called an 8x10 because it holds an 8-by-10-inch piece of film. The equipment and camera are

I always come back to my childhood in Novelty. My English grandfather, a painter, would go on long "rambles" through the woods, with my siblings and I following him. He would point out a mushroom here, a forest wildflower there. My father would take walks at night with a flashlight and look at the sky full of stars. It's that kind of childhood wonder that has stayed with me. Though my work comes from a personal place, I hope that viewers find a similar emotional resonance.

What inspired your exploration of astronomical phenomena and how does it feel to have this work displayed during the total eclipse?

Photography and astronomy are so linked through their use of optics and observation of light. For several years, I worked in the Rare Books Library at Cornell University. It was there that I had the chance to see books by Galileo Galilei. His early drawings of the stars, moon, and sun captured my imagination. I hope the timing of this exhibition during the total solar eclipse on April 8 will inspire viewers to see the eclipse for themselves. Cleveland is in the center of the path of totality!

Barbara Bosworth: Sun Light Moon Shadow is on view through June 30. Join us for a free lecture with the artist, "Barbara Bosworth: Landscape Stories," at 2 pm on Saturday, March 2, in the CMA's Gartner Auditorium. For more information, visit cma.org.

CLEVELAND MUSEUM OF ART

11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

EVENTS

Into the Seven Jeweled Mountain, March 15–September 19 in the Arlene M. and Arthur S. Holden Textile Gallery, Gallery 234

Monet in Focus, March 31–August 11 in the Julia and Larry Pollock Focus Gallery, Gallery 010

Africa & Byzantium, April 14–July 21 in The Kelvin and Eleanor Smith Foundation Exhibition Hall. Ticket required; members are always free

Korean Couture: Generations of Revolution, April 28–October 12 in The Kelvin and Eleanor Smith Foundation Exhibition Gallery

Cleveland Print Room Partners with CSU & Tri-C

by Jeff Curtis

While we at Cleveland Print Room continue readying our new facility for future exhibitions, classes, and other events, we have ramped up our photography and darkroom offerings at Cleveland State University and Tri-C.

The spacious, well-appointed darkroom at CSU's Middough Building (1901 East 13th Street) is the site of our regular open darkroom hours, as well as the spring sessions of our B&W Darkroom Basics classes, led by photographer Hadley K Conner.

These classes cover development, proofing, and printing of black-and-white film. The complete experience will take place over two Saturdays from noon to 4. The first session covers loading, developing, and proofing film, with an intro to printing. The second sessions offer an afternoon of printing with instructor assistance.

In partnership with Tri-C, we are offering

an eight-week course in digital street photography for youth ages fifteen to eighteen. Students will learn to be present and engaged in the world around them through street photography. Practicing street photographers will lead students throughout different parts of Cleveland to teach them how to engage with their surroundings. Students will become more comfortable interacting with people, sharpen their eyes, and learn to be more curious and intentional about what they see and how they see it.

CLEVELAND PRINT ROOM

clevelandprintroom.com
216.802.9441

EVENTS:

B&W Darkroom Basics: Proofing • Printing at CSU, Middough Building, 2nd Floor, Room 221, 1901 East 13th St., Cleveland 44114. Classes

are noon-4pm Saturdays, March 2 & 16; April 6 & 20; and May 4 & 11. More information and registration at eventbrite.com/e/bw-darkroom-basics-proofing-printing-spring-sessions-tickets-789367939757

CPR Member Darkroom Hours at CSU, Middough Building, 2nd Floor, Room 221, 1901 East 13th Street, Cleveland 44114. Open 4-9pm Tuesdays & Thursdays; noon-4pm Sundays; noon-4pm on specific Saturdays (March 2 & 16; April 6 & 20; May 4 & 11). Text darkroom monitor at 216-389-8756 before arriving. More info at clevelandprintroom.com.

Street Photography, 10am-1pm Saturdays, April 6 through May 25, for ages 15-18 in partnership with Tri-C. **FREE**. More information and registration at tri-c.edu/arts-and-entertainment/creative-arts-academy/media-arts.html



Richard Andres (American, 1927-2013)
Untitled, c. 1970
Acrylic and ink on paper
9.5 x 12.5 inches

WOLFS

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Andres

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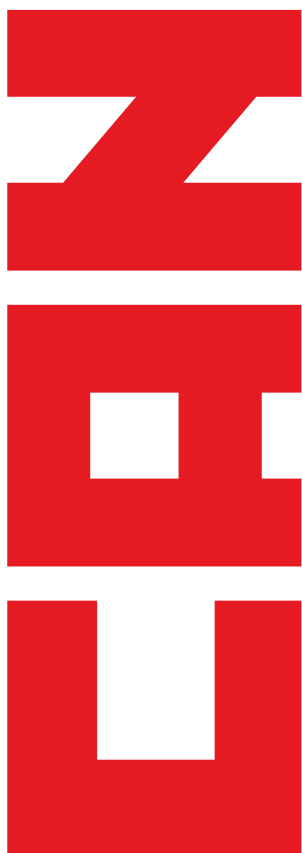
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Bare My Soul Continues, at Deep Roots

by David Ramsey



Installation view of *Get2Gether*, a collaboration of Christa Freehands and Occular Odyssey, January 12–February 4, 2024, at Deep Roots Experience.

Bare My Soul is a collection of canvas works exploring vulnerability, truth, identity, and the space where they intersect. The works in this collection are interpretations of two nude models while exploring a series of journal questions designed to engage the creatives' relationships with the above-mentioned concepts. As a result, the works are conscious imagery of our engagement with vulnerability in vulnerable circumstances.

Nude models act as muse for the participating artists, while journal questions help frame the perspective from which the works are created. Nudity being the embodiment of vulnerability in physical form, a set of ten questions challenges the perspective and thought process of the creating artists, layering physical nakedness with emotional bareness. Overall, the collection invites the viewer to experience their own vulnerabilities, connecting with a shared human condition.

1. How does your cultural identity make you vulnerable?
2. How does your personal identity make you vulnerable?
3. How do you respond to others' vulnerability?
4. When or where do you feel the safest?
5. Describe your engagement with/ experience with arts education. Where/ how did you learn to hone your creative voice?
6. Define soul. Define faith. Define truth.
7. What does your creative space consist of/look like?
8. Describe how you felt during the model sessions.
9. When are you most confident?
10. Describe something you see as beautiful.

Barrier to Entry is an intentional presentation of low-cost artwork to introduce new and potential investors to collecting artwork. Price is often the primary roadblock for those with a desire to start a collection, but

without a pathway to spend hundreds or thousands on works. Jae Capo offers a series of digital works featuring influential and important people in his and cultural history. Each print will be set at \$75 with bundle pricing for multiple works.

DEEP ROOTS EXPERIENCE

7901 Central Avenue
Cleveland, Ohio 44104
deeprootsexperience.com

EVENTS:

Bare My Soul, through April 14

Bare My Soul Artist Talk, March 7

Barrier to Entry, May 3

Dog Days at Deep Roots, spend a free day in the gallery with your pet every third Friday starting March 15

More Than Crayons kids art workshops, 10am–noon every third Saturday starting March 16.

Free for all kids under 18

Springing into Action at East Ave Market & Gallery

by Sydney Morris



Meryl Engler, juxtaposition of two works: Taking Off (inset) and When I Become A Tree, Blue.

Beginning in March, East Ave Market & Gallery will display a thought-provoking exhibition, *I Had Been Young Vol. 3*, by Meryl Engler. Engler is the programming and exhibitions coordinator for the Akron Soul Train, “an artist residency program connecting and empowering the community and artists by granting residencies that provide resources for all creative disciplines.”

Her exhibition at the gallery will showcase her talent using woodcut as Engler carefully and intimately carves out each piece of her enchanting story. The opening reception will be on March 9, with the exhibition running until March 29.

At East Ave, we strive to create an inclusive environment for all creatives. So in April, we'll be creating a platform for

artists with various disabilities to showcase their unique creations. This exhibition will display their diverse perspectives and talents that otherwise might have remained undiscovered. We will celebrate the immense talent these artists have while bringing attention to their vast contributions to the art community.

In May, our feature artist is Diane L. Johnson. She is a native of Akron, Ohio, and a co-founder of both Art Only Boutique and Akron Black Artist Guild. Her passion for painting is articulated in her body of work. The kaleidoscope of vibrant hues and whimsical touches she abstractly incorporates conveys a light-hearted view of the simple joy of living through women of color. Diane is a devout advocate of investing in the future generation of artists through workshops, resources, and professional development. She hopes to improve art education and opportunities within her culture and community. East Ave is excited to present Diane's *Solely Me* exhibit in May.

We invite all to come to East Ave Market & Gallery to embrace the community and support talented local artists alike. Get inspired by the compelling stories that each artist relates. Be intrigued by their expressiveness in the use of various mediums. Become immersed in this supportive community of the arts, right here on East Ave.

EAST AVE MARKET & GALLERY

2290 East Avenue

Akron, Ohio 44314

eastavefleamarket@gmail.com

Instagram: @eastavemarket

Facebook: East Ave Market

330.784.4175

10am-5pm Monday, Wednesday & Friday

EVENTS:

Meryl Engler: I Had Been Young Vol. 3,
March 9-29

April Exhibition, April 13-26

Diane L. Johnson: Solely Me Exhibition,
May 11-31

Edward E. Parker Museum of Art, Spring 2024

by Edward E. Parker Museum of Art Staff



Baba Jubal Harris with workshop participants at the Minority Health Symposium.

We celebrate Black History every day at EEPMOA. Our current celebration of excellence will remain on display all year, with additions made over time. The stories of notable creators, artists, musicians, and business people accompany obscure historical facts. The ingenuity, dedication, and resilience that people of color have exhibited throughout history will be observed.

THE GIFT OF ART

The Gift of Art exhibits are sponsored by African American Artists of Cleveland and Edward Parker. Local artists gather at EEPMOA's Creative Arts Complex once a month to network, discuss art, and display a selection of their work for sale. Refreshments are served. Upcoming dates: Saturdays, March 9, April 13, and May 11, 2–7 pm.

HEARTBEAT DRUM CIRCLE

Heartbeat Drums are made to engage people from all walks of life in a collective experience of joy—the Heartbeat Drum

Circle. Arts educator Baba Jubal Harris will teach students how to construct Samba drums, and they will learn the One World Rhythm Method of drumming. Students will embellish their instruments and engage in performance during classes. The classes are scheduled to begin in March.

ARTISTS WANTED

Edward Parker is reviewing portfolios for inclusion in upcoming art shows. The first exhibit at Shinn House Galleries (Mount Zion Congregational Church) is currently being curated—it will feature three artists, and hang for six weeks. Roster slots are open for future shows. Those interested in exhibiting should provide sample work for consideration.

FREE ART CLASS

There is space for you in our evening art classes. This free-for-seniors class is held in the lower-level studio from 6 to 8 pm on Tuesday and Thursday evenings.

Students have been working in clay, charcoal and acrylic, but all mediums and skill levels are welcome—consider creating your next masterpiece with us.

We believe in the transformative power of art, and look forward to working with like-minded individuals and organizations. Consider collaborating with us on a creative project. Our motto is “Think Art for social development!” We believe that exposure to the arts builds character.

The museum is open 10 am to 3 pm Monday through Friday. To visit outside of normal business hours, call to make an appointment. We would love to take you on a tour of the gallery and studio space.

EDWARD E. PARKER CREATIVE ARTS COMPLEX/SNICKERFRITZ CULTURAL WORKSHOP FOR THE ARTS

13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com
216.851.6910

The Galleries at CSU to Partner with Bonfoey Gallery and YARDS Project Space for Student Shows

by Kendall Christian, Gallery Director



collections represented examples of “Rock & Roll meets fine art.” To add to the complexity of this project, these original photographs could not leave my possession. Bonfoey had to fabricate all frames, mats, mounts and plexiglass without the artwork in hand for reference. This was my first experience with Bonfoey, and their professionalism and workmanship exceeded my expectations.

Fast forward 29 years and Bonfoey has once again come to my rescue. In July 2023, the lease for the Galleries at CSU expired and we were temporarily left without a home. The CSU College of Arts and Sciences made it a priority to continue presenting our annual *Student Art Show*. As gallery director, I was tasked with identifying a suitable space to host this exhibition. Existing spaces around campus lacked proper lighting, climate control, security, wall space or availability. In addition to their great location just off campus, Bonfoey has everything I need to host this show, and when I approached them with my request, they said YES!

The Cleveland-area art community has rallied to support the Galleries at CSU in our time of transition. YARDS Project Space

at Worthington Yards will host our *Merit Scholar Exhibition* and Bonfoey Gallery on Euclid Avenue will host our *52nd Annual Student Art Show*. Both shows will be open to the public from April 16 to May 24.

The Galleries at CSU wish to thank Liz Maugans of YARDS Project Space, Marcia Hall at Bonfoey Gallery, and the Ohio Arts Council for their continued support.

GALLERIES AT CSU

1307 Euclid Avenue
Cleveland, Ohio 44115
galleries@csuohio.edu
216.687.2103

EVENTS

Merit Scholar Exhibitions at YARDS Project Space at Worthington Yards, April 16–May 24. YARDS Project Space is located at 725 Johnson Court, Cleveland, 44113

52nd Annual Student Art Show at Bonfoey Gallery, April 16–May 24. Bonfoey Gallery is located at 1710 Euclid Avenue, Cleveland, 44115

In 1995, months before the grand opening, I began working as preparator at the Rock & Roll Hall of Fame and Museum. As preparator, my job was to mount, frame, lay out and install exhibits. The new I. M. Pei-designed building was still under construction and I had no tools or fabrication shop to do this work.

I was tasked with framing photographs for installation throughout the new museum. I was under the pressure of a September 1, 1995, grand opening and needed help to meet my deadline.

Fortunately, I discovered Bonfoey Gallery: Fine Art and Custom Framing, one of the oldest and most respected art galleries in the region. I had found the help I needed to meet my deadline!

The two collections that needed to be framed were comprised of Annie Leibovitz and Stephen Shore photographs. These

The Gallery at Lakeland Presents *from WOMAN XVII...*, 14th May Show and *SEEN + HEARD*

by Mary Urbas



Laurel Herbold, *Welcome to My World*.

The Gallery at Lakeland Community College presents an exhibition and artist reception for Celebrate Women's History Month – *from WOMAN XVII... created by women, for women and about women*. What started in 2008 as a small presentation by local and regional artists has grown impressively to a sizable exhibition that includes work from artists in Ohio and across the

country. A virtual guided tour of the exhibition, led by curator and Lakeland gallery director Mary Urbas, can be viewed at lakelandcc.edu/gallery. This year my featured artist is Laurel Herbold, who has been freelancing and exhibiting locally since 1995. She specializes in custom painting and design solutions, as well as decorative restoration work in residential and commercial spaces. Her mural work can be seen in many local businesses and churches, select Barrio Tacos locations, Goldhorn Brewery, etc. In January 2023, she was artist-in-residence at Hershey Montessori School in Huntsburg, Ohio, where she completed a two-story mural with a group of students. Laurel embarked on a three-month restoration of the massive chandelier in the main hall of Stan Hywet Hall, Akron. The breadth of Laurel's work is best viewed in her studio at West 78th Street Studios (#107) where she has maintained a showroom for thirteen years. Visit LaurelHerbold.com.

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Visit LaurelHerbold.com.

From WOMAN XVII will

invite new artists and welcoming others back to the collection, including emerging artist Crystal Miller, who just received her BFA from CIA (my alma mater).

Call for Artists! The Gallery at Lakeland invites ONLINE SUBMISSIONS for consideration to be included in the *14th May Show at Lakeland Juried Art Exhibition*. There is a two-stage jury process: Round 1 juried from digital entries and Round 2 juried from actual artworks. The exhibition runs from May 16 to July 19. Cash awards include the Best in Show prize of \$1,500. Visit lakelandcc.edu/gallery for details.

SEEN + HEARD opens in July. This exhibition of images curated by photographer Honey Lazar and sound recordings by Lauren Clune creates a conversation between the rarely seen and less frequently heard individuals who experienced sexual violence. The #MeToo movement gave voice to many who were molested, raped, assaulted, or harassed. *SEEN + HEARD* is a series of men and women sharing details of sexual abuse, and assault, ending the silence. This exhibition bears witness, for their story cannot be heard until we stop and listen. Visit Seenandheard.net.

THE GALLERY AT LAKELAND COMMUNITY COLLEGE

7700 Clocktower Drive, D-building
Kirtland, Ohio 44094
Lakelandcc.edu/gallery
440.525.7029

EVENTS:

Celebrate Women's History Month: from WOMAN XVII... created by women, for women & about women, through March 24. Closing reception, 1-3pm Sunday, March 24

The 14th May Show at Lakeland Juried Art Exhibition, May 16–July 19. Artist reception and awards ceremony 6-9pm Thursday, May 16. Awards presentation 7pm



2024 FINE PRINT FAIR

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Cleveland, OH 44106
cma.org



The Paul and Norma **TIKKANEN** PAINTING PRIZE



Third Annual Paul & Norma Tikkanen Painting Prize First-Round Submissions

First round submissions open June 1-July 14 2024
Submissions to first round are digital only.

Open to artists in Ashtabula, Cuyahoga, Geauga, Lake, Lorain, Mahoning, Medina, Portage, Summit, & Trumbull Counties in Ohio, and Crawford, Erie, Lawrence, and Mercer Counties in Pennsylvania.

2024 jurors:
Bhakti Baxter
Kerry McLaney
Cynthia Stucki

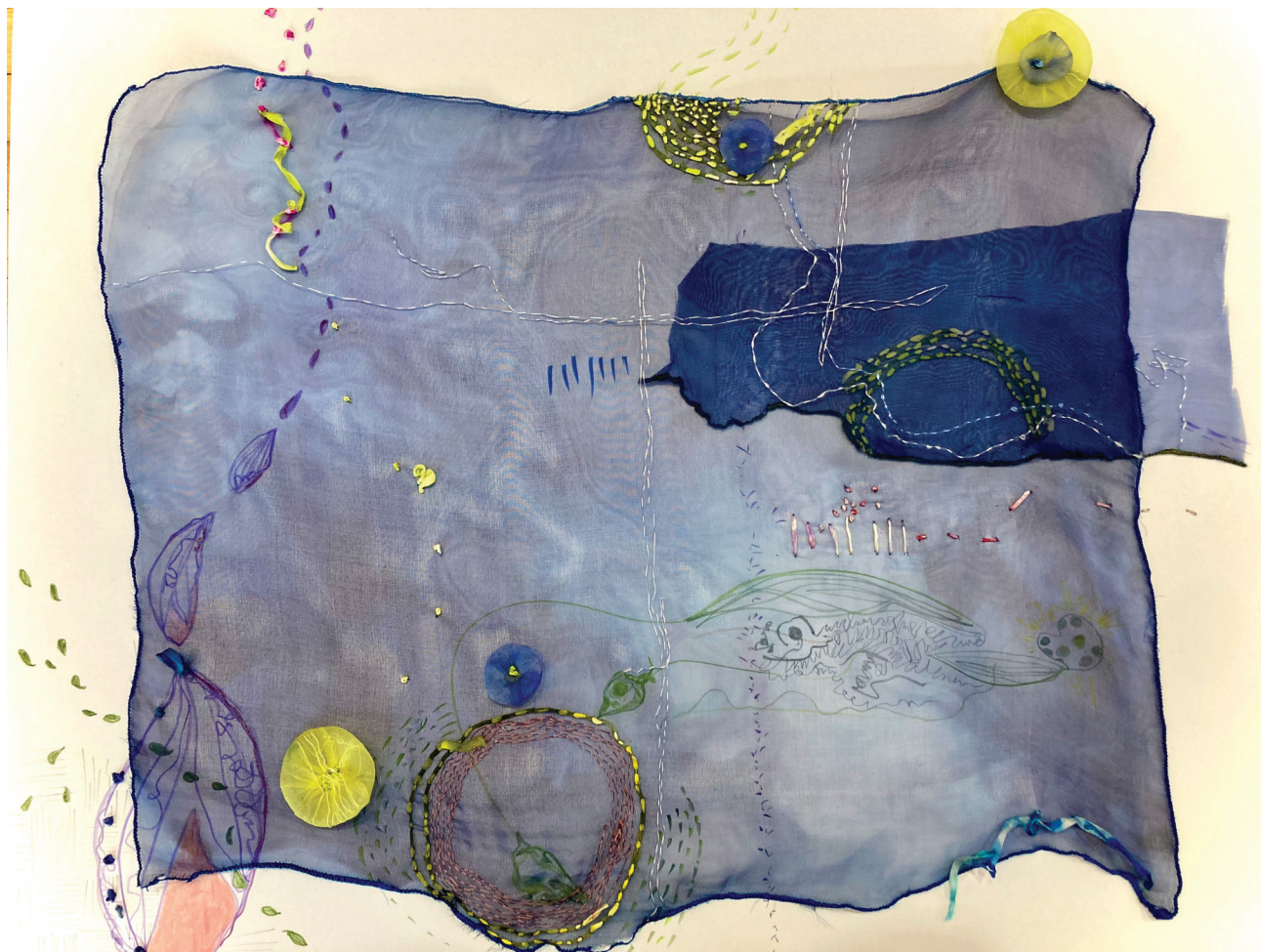
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2 \$5000 Second Place Prizes
Multiple \$1000 Honorable Mention Prizes



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ashtabulaartscenter.org
facebook.com/ashartscenter
(440) 964-3396

Rebecca Cross at HEDGE Gallery

by Hilary Gent



Rebecca Cross, detail of silk score, hand-dyed silk, embroidery, casein.

This Spring, HEDGE Gallery presents a solo exhibition of Rebecca Cross' most recent projects, *Mapping the Sensorial*, opening March 15. Rebecca manipulates silk fabric to create experimental "scores" that move across or around space, undulating with delicate crests and waves.

The dyed and embroidered silk is sewn directly onto wooden surfaces that she has also drawn and painted on. Others are similarly constructed on foam core sheets, allowing her to draw on a stratus that resembles the physical object that most musicians experience as "a score." A large-scale silk and stone installation will accompany the scores, and will be incorporated into a live dance performance.

Rebecca states, "I've lived my entire life among artists, musicians, and dancers, and have always been inspired by musical metaphors. I was first trained as a bel canto singer, and my husband, the composer Randy Coleman, wrote music that I performed in Oberlin, Cleveland, and Baltimore. We devised unusual programs of modern art music for piano and voice that we performed together internationally."

With her passion for musical composition, Rebecca has invited fellow performers to be composer-collaborators who will respond to her visual and haptic ideas during the course of the exhibit. They will decide how to play her scores during evening performances on April 12 and April 26 at HEDGE Gallery.

Her husband's graphic scores will be hung as a part of this exhibition too, as he has been a major motivation in her artistic career.

HEDGE GALLERY

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

EVENTS

Rebecca Cross: *Mapping the Sensorial*, preview 5-7pm Wednesday, March 13. Opening reception 5-8pm Friday, March 15. Live performances Fridays, April 12 & 26, times to be announced

Irrational Ingenuity, at Heights Arts

by Cameron Gorman



photograph by Steven Mastroianni

Members of No Exit New Music Ensemble.

From furry walls to billowing fabric eyes, the landscape of *Irrational Objects: Backwards into the Future* envelops its viewers in the surreal. A “fruit basket” is a baby doll. A “housewarming gift” shifts from soft to sharp. The Venus de Milo floats, suspended, over waves of sand.

Born of No Exit New Music Ensemble’s yearlong exploration of Surrealism, *Irrational Objects* takes its inspiration from illogical objects created by early Dadaists and Surrealists. The exhibition, presented at Heights Arts, seeks to push these ideals forward—both a homage to the past and a glimpse of the future.

“The Dadaists sought to subvert, dismantle, mock, and give an alternate meaning to things that they identified with the established order,” says Artistic Director Tim Beyer. “The Surrealists did much the same, but did so with the ultimate goal of

liberating the mind and revolutionizing human experience. Found object constructions were an ideal way to do this.”

Featuring the work of artists Edwin Wade, Steven Mastroianni, Jeremy Paul, and Beyer, the show will also emphasize the transformation of its environment via elements of set design—Wade will create kinetic artworks inspired by twentieth-century sculptor Alexander Calder.

“My process has basically been to take on the persona of Calder, learn his methods of working, and try to emulate that as closely as possible,” Wade says.

Irrational also serves as the backdrop to Piano Dada, a concert series highlighting both experimental pieces and music presented at 1920’s Festival Dada.

“At the heart of Surrealism is not a style so much as it is a set of ideas and methods,” says Beyer. “People are once again

questioning the rational constructs and mores of our society and are realizing that the accepted reality is not necessarily all there is to it. Things have lined up in such a way as to give the ideology and goals of Surrealism a renewed urgency.”

By freeing everyday objects from their usefulness, these movements sought to both subvert expectations and open new pathways of perception—an effort No Exit sees as timeless.

“So much of what the Dadaists and Surrealists did, the ideas and methods that they pioneered, has become rather ubiquitous in our current time,” Beyer says. “We hope, in some modest way, to recreate some of the excitement, surprise and magic that viewers may have experi-

enced when seeing and hearing a show like this ninety years ago.”

HEIGHTS ARTS

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

EVENTS

Irrational Objects—Looking Back into the Future, March 15–May 12

No Exit’s Year of Surreality: Piano Dada with Shuai Wang, 7pm March 16

EKPHRASTACY: Artists Talk and Poets Respond to Irrational Objects, 7pm April 18

Cleveland Heights High School Student Exhibition: Unintentional Beauty, May 16

Emerging: Victor Weizer and Darci Gumins-Paulett at Judson Park

by Jessica Kulczycki



ABOVE: Darci Paulett, Tommy, graphite on paper, 28.5 X 22 inches, 2022. LEFT: Vic Weizer, Red Tailed Hawk, photograph.

Photography is one of many things that Vic and Darci have in common. These artists share a friendship that goes back to high school. Both are passionate about nature and are inspired by the beauty of each season. Although they each took a different path to arrive at this gallery destination, they both demonstrate the ability to zero in on the details of this world.

In his first thirty years, Vic Weizer, a wildlife photographer, layed his eyes on a total of three owls. It did not take long for owls to become a focal point for his field of study. Victor states, “when I first started observing birds of prey, it was a much different ecosystem for raptors here in the Midwest. Sightings of species such as falcons and even eagles were just about newspaper worthy events.” He began with binoculars, but soon realized that he was much too slow at being able to focus and track the fast-moving raptors. With the introduction of digital cameras, he was finally able to capture images of these birds. Victor shares, “the

goal had nothing to do with making great images, but simply to freeze an image of a bird in the field for proper identification. In time, my photography skills developed as I practiced and listened to the advice given from other wildlife photographers who also share the passion for raptors.”

Darci Gumins-Paulett, a mixed media artist, was born and raised in Cleveland, where she still lives and works. Darci states, “Cleveland offers so much inspiration for my artwork, as it is rich in nature.” She returned to school as an older adult and earned her BA in studio art from Cleveland State University in 2023. Darci has focused on drawing and painting and is currently exploring ceramics and photography. She shares that “while I am concentrating on art, I see more clearly. I pay closer attention to the world and focus on the beauty, and the horror, that surrounds us, which can so easily and too often be ignored. My favorite pieces combine a mixture of both, because that is life. My goal is to convey to the viewer a

sense of understanding about personal struggle, and most importantly, to offer a feeling of hope that challenges can be won.” Darci’s most recent work comes from a place where her constants—faith, family and love—move her through the seasons of life.

The title of their show opening in April is *Emerging*. Victor and Darci didn’t take long to create this title which blends both of their work together, yet signifies each of them as an emerging artist. Victor’s work is literally about flying, and much of Darci’s work is about rising above challenges.

JUDSON SMART LIVING HOWSON & STREETER GALLERIES

1801 Chestnut Hills Drive
Cleveland Heights, Ohio 44106
judsonsmartliving.org
216.791.2885

EVENTS

Emerging: Victor Weizer and Darci Gumins-Paulett, April 12–July 5



Home Again: The Embodiment of Africa through Art & Fabric

March 23–May 19, 2024

CONTEMPORARY BLACK ARTISTS:
Chesley Antoinette • Woodrow Nash
• Chape Makgato • Francine Terry
Quilts by Gee's Bend artists

GUEST CURATOR: Dr. Tameka Ellington

Portrait of US Monica Frissell & Adam Scher

April 6–May 19, 2024

Audiovisual archive—intimate stories
told by ordinary people featuring
portraits by the artists



EXHIBITIONS COMPLEMENTING THE 2024 NEA BIG READ



Chesley Antoinette, *Maria Juana* (detail), 2018, archival inkjet print on cotton paper • Monica Frissell & Adam Scher, *Tammy, Green Mountain Falls, CO* (detail), 2022, silver gelatin print



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March 1 - May 3

2024 Members Exhibition

Leslie Humez
Gertrude
Acrylic & Paper Clay
2023 People Choice Award

3 Women: Jean Kondo Weigl, Baila Litton, Arabella Proffer
May 16 - June 29, 2024



Kings & Queens of Art Sends Greetings from the Mothership Connection

by Gwendolyn Garth



Cleveland Votes staff had an end-of-the-year holiday party.

As I was sitting here writing this article for *CAN Journal*, I realized that Kings & Queens of Art will be ten years old come February 1. So, I stopped writing, closed my eyes and took a deep breath as my gratitude became...more!

Believing in giving credit where credit is due, I want to take this time to thank all of you for the role and/or roles you have played in helping my organization to grow and expand, and to thank you for the spiritual and mental support you have given me so that I could...hold on to my dream and live my dream! Wow what a ride this has been!

In April of 2021, Kings & Queens of Art moved into a new studio space both physically and spiritually. It is our fourth studio space—our largest space yet! We have spent the last couple of years getting acclimated to the space, and in the space, which is a

5,280-square-foot warehouse space.

In 2023 we added a Mobile Art Gallery and Classroom.

Having said all of that, this year our overarching goal is Overcoming Darkness and Defying Stereotypes!

We will focus on several things.

- The Art Palace on Wheels Mobile Classroom: teaching art classes & adult literacy
- Racial justice and the criminal justice system: shining more light/awareness to those incarcerated and formerly incarcerated and those who have been historically marginalized!
- Utilizing our physical space more effectively: renting out space and hosting more events
- Launching a Movement: celebrating Black History 24/7/365, starting off with

Monthly Movie Nights beginning in March

- Celebrating the 6th Principle of Kwanzaa—Kuumba

KINGS & QUEENS OF ART

1385 East 34th Street
Cleveland, Ohio 44114
kqoa.org
gwendolyngarth@gmail.com

Apocalypse Now

by Will "Topiltzin" Sanchez, Owner/Artist/Activist



Will "Topiltzin" Sanchez, Owner/Artist/Activist, 2020.

“Inasmuch as this people draw near Me with their mouth, and with their lips do honor Me, but have removed their heart far from Me, and their fear toward Me is taught by the precept of men” (Isaiah 29:13)

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Years ago, we were just a group of artists wanting an opportunity to exhibit our work. Twenty years later after reopening a brick-and-mortar building, I came to the realization that not much has changed for some in the creative industry, other than it is now a billion-dollar economic engine. These days there are terms used to explain or describe the evolving field that intentionally leverages the power of the arts, culture, and creativity to serve a community's interest, while driving a broader agenda for change, growth and transformation in a way that also builds character and quality of place. Artists or the arts culture have been the catalyst of the gentrification process since the beginning of civilization. Today we base redevelopment plans upon it: just look at many of the Cleveland neighborhoods' economic strategies implemented to help their communities. Without artists, all this

political meandering is pointless.

In 2020 the world changed, and the new normal became the death of many arts sector formats. From concerts to exhibits, we, along with the entire creative industry, were closed the majority of 2020—receiving funding to keep the business going, but unable to share our passion in the conventional ways. Artists did what we do best: adapted and overtook the internet. Being an artist/entrepreneur takes much sacrifice and patience; many times your mind wanders to the perspective of others: staff, artists, colleagues, and the community in which we reflect and serve. And then life makes things complicated, bringing personal struggles that feed our muse to absorb its blows. Whether that goal is to be a voice of the underserved artists or the tool of economic development.

In Spring 2023, I decided to return to the private sector, with good reason. Nonprofits DO NOT pay their artists in a timely manner, nor have a program in place for artists to utilize. Most of the projects are based upon what the artists provide, whether it be their talent or art supplies. It's those organizations that need us. The Sin Tax campaign is for our support, but the nonprofit benefits with lucrative administration fees before they even do an outreach to us. Every grant, funding program, or project applied

for by them is based on us. Yet, they create nothing, no value, and want our gratitude for a pittance. As if we are children that need our hands held.

We will not support more schemes of middlemen or social agendas while we struggle.

LA COSECHA GALERIA

lacosechagaleria@aol.com

216.385.9545

Workshops, Talking Paper, & Artistic Explorations

by Morgan Conservatory Staff

In the spirit of fostering creativity and learning, the Morgan Conservatory is excited to welcome you to a season of enriching experiences!

Spring has sprung, and so has the perfect time to bloom creatively with our intro workshops! These workshops focus on building knowledge and introductory skills within each of the Morgan's studio areas. Though very few of our workshops require prior experience, we know that it can be helpful to dip your toes into the (pulpy) water before taking a deep dive into more advanced techniques. Our Intro Series will be offered four times a year: winter, spring, summer, and fall. Be sure to check out our winter and summer seasons of workshops! You can register for a workshop online at morganconservatory.com/s/shop or by calling us at 216.361.9255. Full scholarships are available through the Morgan Equitable Artist Fund. Learn more by visiting morganconservatory.org/equitable-artist-fund.

Come experience a custom workshop at the Morgan where you and a group can develop skills in hand papermaking, bookbinding, printmaking, and paper marbling! In 2023, the Morgan hosted 27 custom workshops with 21 different schools, universities, camps, libraries, senior centers, and community-based organizations. This year, groups who participate in a custom workshop before the end of April will have the opportunity to display their artwork in a *Community Arts Exhibition* at the Morgan during our annual Open House on May 11. Visit morganconservatory.org/custom-programs for more details about our custom workshop offerings and pricing. If you have questions or are interested in scheduling a custom workshop, please email Michaelle Marschall at mmarschall@morganconservatory.org.

The Morgan Papermaking Conservatory is proud to announce the opening reception of our *12th Annual National Juried Exhibition, New Terrain*, from 5 to 8 pm on Friday, April 5. This year, participating artists were presented with the challenge of exploring uncharted territories. Our jurors this year

are Dr. Jeffrey Katzin, the senior curator at the Akron Art Museum, and artist Fafnir Adamites, an assistant professor in the fibers area at California State University, Long Beach. Don't miss the opportunity to cast your vote for the Viewer's Choice Award and witness the award announcement during the opening reception. *New Terrain* will be on display from April 5 to May 4 in the Morgan Gallery.

Join us from 11 am to 4 pm on May 11 for a day of creative exploration to discover our dynamic studios and learn the history of the Morgan. We will be hosting demonstrations in printmaking, papermaking, bookbinding and paper marbling studios, where you will have the opportunity to make something of your own to take with you! There will be a community arts display in our gallery to celebrate the collective talent and passion of all the different school and community groups that spend time at the Morgan. This is a FREE, family-friendly event open to all ages of the community and lovers of the arts. Bring friends and family with you for this all-day affair! No experience is necessary to participate.

The Morgan Conservatory is seeking intern applicants for summer 2024! These positions include four garden interns, two studio interns and two community arts education interns. This is a paid learning opportunity where interns will receive hands-on experience at a nationally and internationally recognized paper and book arts organization in exchange for the completion of various tasks and projects. Interns will engage in a professional learning environment that offers meaningful and practical work related to the fields of art, education and/or science.

This spring, we're excited to present a series of engaging artist talks at the Morgan Conservatory. Join us for Talking Paper: Lunchtime Chats, where you can attend in person to enjoy insightful discussions on the latest works of each artist, accompanied by light refreshments. For those unable to join us on-site, you can still be a part of the experience by tuning in to the livestream on

our Facebook page. On Thursdays at 12:15 pm, we have a lineup of four inspiring talks by 2024 Morgan artists-in-residence (AiR): on April 4 we kick off the series with Lars Shimabukuro, followed by Bob Herbst on April 11, Joseph Lappie on April 25, and Erin Wohletz on May 16. Support the arts and delve into the artistic process during your lunch break—either in person or virtually—for what promise to be enriching experiences.

Whether you decide to attend an artist talk, enroll in a workshop, or engage in our annual events and exhibitions, we welcome you to join us for a season of artistic exploration at the Morgan Conservatory.

THE MORGAN ART OF PAPERMAKING CONSERVATORY & EDUCATIONAL FOUNDATION

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

EVENTS

New Terrain: 12th Annual Juried Exhibition, 5-8pm Friday, April 5

Community Day Open House, 11am-4pm Saturday, May 11

Community Art Display, May 11-18

2024 AiR Artist Talks—Talking Paper, lunchtime chat in person & livestreamed on Facebook

ARTIST TALKS: Lars Shimabukuro, 12:15pm Thursday, April 4

Bob Herbst, 12:15pm Thursday, April 11

Joseph Lappie, 12:15pm Thursday, April 25

Erin Wohletz, 12:15pm Thursday, May 16

SPRING INTRO WORKSHOP SCHEDULE, every Saturday, starting at the beginning of April

PAPERMAKING:

Intro to Western Papermaking, Part I, April 6

Intro to Western Papermaking, Part II, May 4

BOOKBINDING:

Intro to Bookbinding, Part I, April 13

Intro to Bookbinding, Part II, May 11

MIXED TECHNIQUE

Intro to Marbling, April 20

PRINTMAKING:

Intro to Letterpress, April 27



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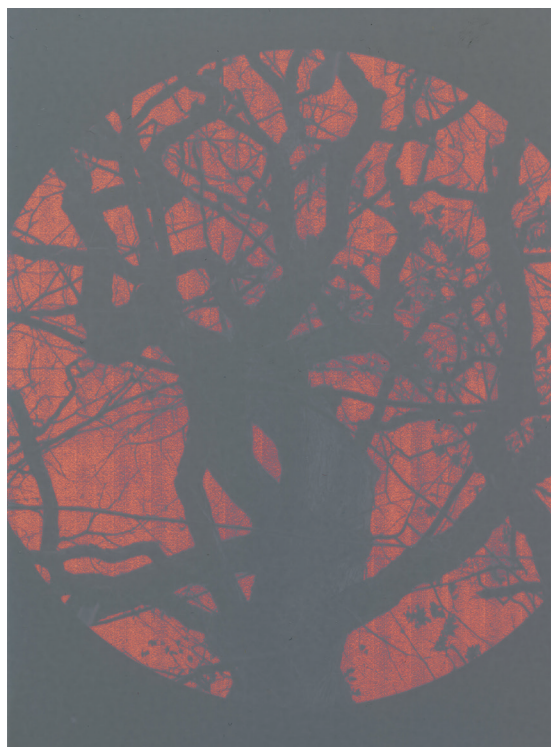
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Totality: The Art of Light and Time

by Sarah Raban



ABOVE: Steven Mastroianni, *Eclipse*, unique photogram, silver gelatin print (cameraless photograph). RIGHT: Mary Defer, *Eclipse Lumen (5)*, original lumen print.

April 8, 2024, will bring a darkening of the skies with the first total solar eclipse Cleveland has seen since June 16, 1806—long before Cleveland as a city existed. In honor of this celestial event, Pinwheel Gallery is celebrating with a show built of light and time, *The Cleveland Eclipse Exhibit*, which will run from April 5 through May 3. The lightworkers included in the exhibit are local artists Steven Mastroianni and Mary Defer.

Cleveland-based artist and photographer Steven Mastroianni describes his work for this exhibit:

Photograms, or camera-less photography, is the earliest form of photography; the process records light and shadows directly on photosensitive materials without the use of a camera. For these pieces, I'm conceiving of a way to create the image of an eclipse directly onto photographic paper. The process itself is a sort of eclipse, where the light source is revealed or blocked by objects and stencils to render a form on the paper. The end results

are unique, imaginary "eclipses" conceived, built, and developed in the darkroom.

Mary Defer, photographer and artist living and working in Lakewood, describes her series:

In this series, I create lumens (camera-less, ephemeral images made using darkroom paper and sunlight) that depict Moses Cleaveland trees: living beings that were around during the last total solar eclipse here in 1806. On April 8, I will create lumens on-site at Pinwheel Gallery—these ever-shifting images will be displayed alongside a selection of unchanging reproduction lumens for the duration of the show.

The show will open 5 to 9 pm Friday, April 5, with a reception. Steven's completed photograms will be displayed at the reception, but only a limited number of Mary's lumen prints will be: instead, the visitors will be asked to imagine the complete exhibit.

On April 8, the gallery event will begin at noon. In addition to seeing the lumens created in person and seeing the work already

completed, there will be eclipse-themed activities for adults and for kids. Unlike the actual eclipse, the gallery event will be visible even if it is cloudy.

At the closing reception on Friday, May 3, attendees will be able to see the completed set of reproduction lumens captured during and in the hours following the eclipse, and contrast that with the incomplete set displayed at the opening.

Please contact Pinwheel Gallery with any questions.

PINWHEEL GALLERY

2019 Broadview Road
Cleveland, OH 44109
pinwheelgallery.com
information@pinwheelgallery.com
216.220.7858

EVENTS:

The Cleveland Eclipse Exhibit, April 5–May 3.
Opening reception 5-9pm Friday, April 5. Gallery event April 8

2024 SCREW FACTORY ARTISTS

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SCREWFORYARTISTS.ORG

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Fri. May 3, 6pm-10pm
Sat. May 4, 10am-3pm

Fall Art Show & Open Studios

Fri. Oct 25, 6pm-10pm
Sat. Oct 26, 10am-3pm

Small Business Saturday

Sat. Nov 30, 10am-3pm

Holiday Market

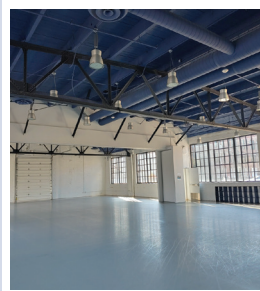
Fri. Dec 13, 6pm-10pm
Sat. Dec 14, 10am-6pm
Sun. Dec 15, 10am-3pm



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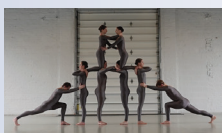
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Print Club Fine Print Fair Spring Debut

by Paul Cusato



Photos by David Brichford, courtesy of the Cleveland Museum of Art.

The Print Club of Cleveland's Fine Print Fair is back and ready for its spring debut.

For four decades the Print Fair had been held in the fall, in locations like the Thwing Center at Case Western Reserve University, and more recently the Ames Family Atrium at the Cleveland Museum of Art. But to give museum staff more flexibility during the busy fall/winter season, the Fine Print Fair has been moved to the spring.

So, from April 26 to 28, fifteen fine print dealers from across the country will offer prints for every taste and budget in the Ames Family Atrium. Admission is free and hours are 10 am to 6 pm Friday and 10 am to 5 pm Saturday and Sunday.

There will also be a ticketed Collectors Night preview 5:30 to 7:30 pm on Thursday, April 25. Tickets are \$75 and include a first chance to buy prints, while enjoying small bites, soft drinks, wine and beer.

The Fine Print Fair offers an opportunity for art lovers to start building a print collection, augment an existing collection, and learn about works on paper. The fair

will feature a variety of educational tours and activities, including printmaking demonstrations.

At the close of the fair, the Print Club will hold a raffle for Susan Bee's etching *Life, Still*, donated by VanDeb Editions and valued at \$950. Tickets can be purchased at the fair or online at printclubcleveland.org.

Dealers at the Fine Print Fair include the following:

- Armstrong Fine Art, Chicago
- Aspinwall Editions, New York
- Joel R. Bergquist Fine Arts, Nashville
- C. G. Boerner/Mireille Mosler, Ltd., New York
- Catherine Burns Fine Art, Berkeley
- Center Street Studio, Milton Village, MA
- Conrad R. Graeber Fine Art, Riderwood, MD
- Harlan & Weaver, New York
- Georgina Kelman, Works on Paper, New York
- Oehme Graphics, Steamboat Springs, CO
- Overpass Projects, Pawtucket, RI
- Paramour Fine Arts, Franklin, MI
- Susan Teller Gallery, New York

- VanDeb Editions, Long Island City, NY
- The Verne Collection, Cleveland

The Fine Print Fair benefits the activities of the Print Club of Cleveland and the museum's Department of Prints and Drawings.

For additional information about the Fine Print Fair or the Print Club of Cleveland, visit printclubcleveland.org/fine-print-fair, follow the museum on social media, or search the hashtag #fineprintfaircle.

THE PRINT CLUB OF CLEVELAND

11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

EVENT

Fine Print Fair in the Ames Family Atrium at the Cleveland Museum of Art, April 26–28. Admission is free and hours are 10 am to 6 pm Friday and 10 am to 5 pm Saturday and Sunday. Collector's Night ticketed preview, 5:30–7:30 pm Thursday, April 25, \$75

Sankofa Fine Art Plus: Plan to Address Teen Violence

by Robin Robinson, Executive Director



Our Lives Matter, mural by Gary Williams and Robin Robinson.



Robin Robinson, graphite on charcoal paper.

In 2024 one of the major issues facing Cleveland is youth violence. According to the prosecutor's office, 41 youths faced murder charges in 2023, and that number is up from 2022. Forty-one lives are too many to lose to senseless preventable violence.

In 2015 Glenville-based Sankofa Fine Art Plus initiated Urban Renaissance with heART, a community engagement public art program. This program was created because of the despair and neighborhood upheaval over the rise of police killings of unarmed Black people televised nationally and locally. As a resident of Glenville and mother of four young Black men, I was personally affected by this frustration and lack of a voice. But I had a platform for change.

As an artist and art therapist, I have devoted the past decade to listening to the voices of the otherwise voiceless. I have attempted to help amplify those voices by bringing those affected entities together in collaborative communications—addressing

the hard social issues through the healing power of art.

Art teaches conflict resolution and violence prevention to teens. It focuses on developmental factors, and the ways art can help them develop skills for peaceful program solving.

Art activities have the capacity to deepen comprehension of underlying principles commonly presented in conflict resolution/violence prevention programs, such as perspective taking, negotiation, effective communication, self-expression, decision making and self-reflection. Likewise, involvement in art-related projects can provide opportunities for at-risk youth to practice creative problem solving, group interaction, critical thinking, and delayed gratification.

This year Sankofa Fine Art Plus is expanding our community-based, in-school workshops and marketing opportunities. Within these workshops, art production and analysis will be used to help teach violence

prevention and enhance conflict resolution skills. Workshops are designed so that participants apply these skills while creating a group-produced public art project, their artwork advocating for peace and collaboration. In return this artwork will be used to educate peers about nonviolence.

We also plan to address the economic need for these disadvantaged (boredom-ridden) teens. We intend to develop an entrepreneur T-shirt-printing program. They will be trained in graphic design and screen-printing practices, and operate their own boutique and sell their own product.

We are working diligently on these initiatives and although they are in the planning stages, we already have established several valued community partners.

SANKOFA FINE ART PLUS

11401 Saint Clair Avenue
Cleveland, Ohio 44108
sankofafineartplus@gmail.com

The Sculpture Center



THE SCULPTURE CENTER

12210 Euclid Avenue
Cleveland, Ohio 44106
info@sculpturecenter.org
216.229.6527
noon-5pm Wednesday-Saturday
Always free!

EVENTS

Zachary Smoker: Inured,
through April 13

Nalani Stolz: Bodies Still Becoming,
through April 13

Rachel Linnemann, April 26-June 15.
Opening 5:30-8pm April 26
alexandra virginia martin,
April 26-June 15.
Opening 5:30-8pm April 26



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On Intimacy
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Emil Robinson
April – May

Eleanor Anderson
June – July

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Nurturing Local Talent: Summit Artspace's Transformative Artist Launchpad Program

by Jaclyn Hale



The 2023 Artist Launchpad cohort after their final presentations about where they are headed next. Hosted at the Akron Art Museum.

Summit Artspace's annual Artist Launchpad program is seeking a new cohort of artists for a comprehensive seven-week intensive that aims to enhance their artistic practice.

The Saturday-morning sessions empower creatives from all genres (visual, performing, literary and cross-discipline) to embrace the business aspects of their work. But it goes even further, inviting participants to dream, organize resources, and build peer-learning networks for sustained growth. Applications for this year's cycle, which takes place in April and May, open March 1.

"Artist Launchpad nurtures artists whether they are rediscovering their passion, recently graduated from school, or are self-taught," explains Director of Artist Resources Natalie Grieshammer Patrick. "Through fun, inquiry-based learning modules, they receive artist-centered support and gain a built-in network of artists and local professionals."

As a wraparound service provider for local artists, Summit Artspace is committed to

making Artist Launchpad affordable. With a self-selecting fee of just \$50 to \$250 (and generous funding from Akron Community Foundation and ArtsNow's ArtsForward grant program) the organization ensures that financial barriers won't impede participants' artistic growth.

"We create an inclusive space where artists can connect, collaborate, and learn from one another," notes Executive Director Heather Meeker. "Launchpad catalyzes artist-to-artist and artist-to-community connections and aligns perfectly with the Akron/Summit Cultural Plan's priority of helping local talent to thrive."

Alumnus Georgio Sabino III echoes the program's value: "It's a comprehensive, invaluable toolkit for building a successful artistic career. I learned practical skills and techniques, but also gained knowledge to navigate the art world with clarity and purpose."

"I would 100% recommend this," says Shannon Timura. "The opportunity to take a good look at yourself as an artist while

connecting with like-minded individuals is priceless!"

Dee Fairweather agrees: "Hearing from so many artists with different paths and practices was inspiring. We bounced ideas off one another and had conversations rather than being talked at."

For those seeking a renewed sense of the why and how of their arts practice, Artist Launchpad offers a meaningful and supportive foundation.

Applications open March 1 and can be submitted at summitartspace.org. For inquiries and applications, contact Natalie Grieshammer Patrick at natalie@summitartspace.org or 330.376.8480 ext. 1.

SUMMIT ARTSPACE

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summitartspace.org
330.376.8480

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Showcasing Emerging Artists and Unveiling Valley Art Center's New Education Program Manager

by Valley Art Center Staff



People's Choice Award 2023: Vivienne González, *Interpolation*, oil and image transfer on wood, 48 X 48 inches.

Valley Art Center proudly presents the third edition of the *Emerging Young Artists Exhibition*, a captivating showcase running from March 22 to May 8. Following the triumph of last year's display, which featured the exceptional work of 45 talented artists, this annual event continues to celebrate the creativity and passion of young artists from Northeast Ohio.

All artists aged 16 to 22 residing in Northeast Ohio or within a 50-mile radius were invited to submit one piece in any art medium. Last year, the exhibition was characterized by an air of innovation and moving explorations of identity. We are delighted to

recognize Vivienne González as the recipient of last year's People's Choice award for her outstanding work, *Interpolation*. This year, Valley Art Center will be presenting more than \$500 in awards.

Valley Art Center eagerly anticipates the diverse range of artistic expressions that the young talents of Northeast Ohio will bring to this exhibition in 2024. "By supporting the next generation of artists, we aim to foster the growth and development of the arts in our community," says Assistant Director and Gallery Manager Julie Polsinelli, underscoring the importance of this initiative. "*The Emerging Young Artists Exhibition* serves

as a vital platform for these budding talents to learn, grow, and network within their artistic community."

In addition to this exciting exhibition, Valley Art Center is thrilled to introduce our new education program manager, Hannah Bates. An accomplished artist and educator with a profound passion for craft and material studies, Bates brings a unique perspective to her role, aligning seamlessly with our mission to provide enriching art education opportunities.

Expressing her commitment to art education, Hannah states, "art education empowers people to nourish their individual creativity, leading to a more vibrant community." Holding an MFA in Craft/Material Studies from Virginia Commonwealth University and a BFA in Fine Arts from Columbus College of Art and Design, Hannah's handcrafted objects explore the fluid boundaries between the body, raw materials, and the natural world. In her role as education program manager, Hannah brings a wealth of experience, a unique artistic perspective, and a dedication to nurturing the creative spirit in others.

"I am grateful for the opportunity to work with VAC's incredible network of instructors and students and to contribute to the growth of class and workshop offerings."

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

EVENTS

Local Celebrity Art-Off Live Auction & Celebration, 6pm Friday, March 8

3rd Annual Emerging Young Artists Exhibition, March 22–May 8. Opening 6pm Friday, March 22

How Does Your Garden Glo?

by Jacob Sagan



Scenes from a weekend bug-making workshop presented by the first DayGlo resident artist, Eric Anthony Berdis, at Waterloo Arts.

The 11th annual DayGlo show at Waterloo Arts will open on March 1 and run through March 30 with extended gallery hours throughout the month. As usual the black-light exhibit will open with a festive bash of art, music, and painting. Fifty artists will create new work with fluorescent paint, courtesy of DayGlo Color Corp, responding to the prompt, *How Does Your Garden Glo?* New this year, Waterloo Arts welcomes fabric artist, Eric Anthony Berdis, as the first DayGlo resident artist.

Berdis will lead bug-making workshops, during weekend gallery hours, with materials that glow under blacklight. He invites us to answer the question “when was a time you felt squashed by a bug, and what was it that helped you to keep going?” In a recent interview about the upcoming exhibition and workshop, Berdis sheds some light on his artistic journey.

Berdis is from a small town not far from Pittsburgh, and he moved to Philadelphia after graduating high school in 2013. In living with newly-accessed progressive queer ideology of the East Coast city, Berdis further developed an artistic practice in commemoration of the artists who had died as a result of the 1980s AIDS crisis. Also a schoolteacher, Berdis began constructing “gay ghosts,” giant sculptures draped out of colorfully patterned fabrics, making difficult and important cultural information more digestible and

empowering for younger minds. Berdis remarks being especially inspired by fashion designer Patrick Kelly, post-minimalist sculptor Felix Gonzalez-Torres, artist and activist David Wojnarowicz, Club Kids fashion icon Leigh Bowery, and the San Francisco-based performance troupe The Cockettes.

In 2018, Illinois State University commissioned Berdis to create an exhibition in conjunction with their safety-zone training done in light of the infamous 1998 murder of Matthew Shepard, a gay student tortured and tied to a prairie fence. At the time, the heaviness of this subject invited Berdis to feel connected with the 1955 Allen Ginsberg poem, “Sunflower Sutra,” in which the writer walks along a railroad and discovers a run-over sunflower covered in soot:

*...when did you forget you were a flower?
When did you look at your skin
and decide you were an impotent dirty old locomotive?*

*You were never no locomotive, Sunflower,
you were a sunflower!*

Inspired, Berdis began brainstorming the idea of a “queer ecology.”

“When was a time you felt squashed by a bug, and what was it that helped you to keep going?” Berdis first proposed this prompt to his classroom, inviting students to respond by creating insects out of colorful paper and fabric. After considerable positive, excited feedback, Berdis began to induct this

prompt into his personal art practice by including the bugs in the installations with his gay ghost sculptures, and in his community AIDS-quilt-tying workshops. The insects had become a symbol of unconventional identity: how each bug is uniquely beautiful, and how together as a swarm they create powerful resilience.

As an extension of Berdis’ running bug project, the workshop will also encourage focus on the importance of insects in the garden’s ecosystem, literally and metaphorically. Bugs created during his Waterloo Arts residency can either be taken home or donated to Berdis to become quilted and included in his upcoming 2025 art installation at the Massillon Museum. Berdis has received honors from the Amos Lemon Burkhart Foundation and the Lydia McCain Artist Fellowship.

WATERLOO ARTS

15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org
216.692.9500

EVENTS

How Does Your Garden Glo?, March 1–30.

Opening reception, 6–9pm Friday, March 1

Nicole Condon-Shih and Mary A. Johnson:

Microcosmic Orbit, April 5–May 25. Opening reception 6–9 pm Friday, April 5

Shifting the Reality Plane, at William Busta Projects

by William Busta

Framed works of art can be imagined as windows. In art history and criticism, that's a time-worn perception. Marcel Duchamp turned the idea inside out in his epic *Étant donnés*, a work of art that presents as a door with peepholes. Looking through the peepholes, the viewer experiences an illuminating, erotic world. Then you wonder what is being illuminated—the tableau you see through the door or, if you looked through from the inside, a pair of unsettled eyes. However, what the audience sees is like a stage set, and if you were on the other side, you would not see a door but an almost haphazard construction. We experience something like this when we watch movies—we are always imagining the world of fiction extending beyond the frame in space and time. Actually, what we see is all there is.

Lori Kella's works are constructions within constructions. She presents planes of reality that perform the magic trick of extending beyond the limits of our vision. She prints from photographs, then bends and folds and glues images from the picture plane to create a dimensional set. She photographs and transforms the dimensional again into a plane, into an image that she offers to us.

Through the years, her bodies of work have continually shifted the reality plane. Most years what we see can fool the eye at first glimpse, as if what we see is a simple photograph of the empirical world; some years we see what are obvious fantasies, almost like constructed museum exhibits, demonstrating concepts with cross-sections of earth or water; and then, most recently, what we see are fragmented and overlapped images, understanding different dimensions at the same time.

The work in this exhibition owes something to the recent exhibition at the Cleveland Museum of Art, *China's Southern Paradise: Treasures from the Lower Yangzi Delta*. Kella was impressed by how narratives extended, about how the eye is led to focus upon what is important by floating image in space, like the experience of dreams. Works in Kella's exhibition cascade—almost like pages of a flip book—animating.

It is a fragile, delicate world that we live in, which we are recreating in our image.

WILLIAM BUSTA PROJECTS

15517 Waterloo Road, Suites 2 and 4

Cleveland, Ohio 44110

Wbusta@sbcglobal.net

216.401.2752

Open noon-5pm Thursday, Friday & Saturday during scheduled exhibitions, and by appointment.

EVENTS

Lori Kella, May 3–June 8



Lori Kella, *Hidey Hole Willow Triptych*, 2023.

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Happiness & The End of the World

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Sage Wisdom at Worthington Yards

by Liz Maugans



ABOVE: Patricia Zinsmeister Parker, *The Bed*, canvas, 48 X 36 inches.

SAGE WISDOM

We are pleased to celebrate the work of some of the most vibrant artists in this region as they show the expanse of their commitment to making. *Sage Wisdom* is a moment where we celebrate the life-course of creativity—the impact of age, and how it can, will, and does shift the practice of artists working in Northeast Ohio. Featured artists include Fran Belkin, Hector Castellanos Lara, David Buttram, Don Harvey, Dan Rothenfeld, John Saile, Patricia Zinsmeister Parker and Susan Squires. The show runs from March 7 to April 8. In conjunction, YARDS Projects is excited to partner with Artist Archives of the Western Reserve (AAWR) and artists from the exhibition who have had prolific local, national and international careers, for over fifty-plus years. An Artist Talk and panel discussion will take place from 10 to 11:30 am on March 16.

MICHAEL LODERSTEDT

At Tinnerman Lofts Project Space, we feature artist Michael Loderstedt in work from his *Thistles & Carolina* series. This series of works—fabricated from cyanotypes, collaged fabrics, and embroidery—began as an investigation of the botanical biome of the artist's yard. As a result of a re-evaluation of the yard and ornamental garden, the artist has undertaken the replanting and replacement of “exotic” plants with native pollinators. As a result of that process, many plants were “archived” through direct cyanotype printing onto fabric. Each subsequent image was then “repaired” using stitching and embroidery, then embedded into a larger composition created from collage fabrics. Often these compositions recall fragmented landscapes derived from memory.

LISA SCHONBERG AND JENNIFER LEACH

Lisa Schonberg and Jennifer Leach are both outstanding printmakers who are

inspired by natural forms and mixed media print processes. Jennifer Leach works primarily in woodblock and linoleum relief printmaking techniques. Her work explores themes of identity and emotion. Lisa is a resident artist at Zygote Press in downtown Cleveland, where she produces her prints, teaches, and volunteers. The show opens April 4 and runs through June 22.

YARDS PROJECT SPACE AT WORTHINGTON YARDS

725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com

EVENTS

Sage Wisdom at Worthington Yards, March 7–April 8. Artist Talk and panel discussion at Worthington Yards in partnership with Artist Archives of the Western Reserves, 10-11:30am March 16

Lisa Schonberg and Jennifer Leach, April 4–June 22

Zygote Announces New PROOF Fellowship

by Nell Simons



2023 BIPOC Fellows in Zygote's shop. Pictured from left to right: Lacy Talley, Lawrence Hudson, Sydney Kay, McKinley Wiley, and Chester Hopkins-Bey. (Not pictured: Chudney Patterson).

Know someone looking to enhance their artistic practice while building community in the Cleveland area? Zygote Press is happy to announce that applications are now open for the Print Residency of Ohio's Future (PROOF) Fellowship.

Previously known as the BIPOC Fellowship, this adaptive program is intended to open doors for Cleveland Artists of Color by connecting them with a broader artistic community and helping them to expand their practice. Piloted in 2021 as a month-long residency, in order to best tailor it to the needs of the artists this program has continually relied on past and current program participants and community advisors to inform subsequent iterations. In 2022 the program was expanded into a fellowship by extending the duration of the program from one month to three months, with additional studio time added for project support. Based on further feedback, several changes to the program's format have been made for 2024, starting with a name change.

This year the Print Residency of Ohio's Future (PROOF) Fellowship will provide

six months of access to Zygote's studio and ongoing instructional and project support to a cohort of six local artists, beginning in May. In the first two months of the residency, artists will participate in weekly group workshops aimed at introducing them to several printmaking processes such as screenprinting, lithography, intaglio, risography and more. After this introduction, artists will have four months to develop a body of work. Bi-weekly check-ins with Michael Whitehead, Zygote's shop and residency manager, and Ben Levy, printmaking history specialist and former Keithley Fellow, will give artists the opportunity for individualized support and mentorship. The cohort will have one group critique per month to build understanding and accountability between fellows as they develop their work. In addition, fellows receive a \$500 stipend, 24/7 studio access, a shop flat file and locker, and the opportunity to sell their work in the culminating group exhibition. The intent is to give artists as much space and time as possible to develop their printmaking skills and build connections

with the Zygote community. Awarded artists will receive a total of \$1,625 in tuition remission, and \$1,010 in studio-access remission, as well as the \$500 stipend, bringing the total value of the fellowship to \$3,135. This program is generously funded by the Ohio Arts Council, the Maxwell/Hanrahan Foundation, and The George Gund Foundation.

To apply, please visit our website, zygotepress.org, and click on Residencies. There you will find all the information needed to submit your application for the PROOF Fellowship.

ZYGOTE PRESS

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.org
216.621.2900

EVENTS

2023 BIPOC Fellows Group Exhibition, March 8–May 11. Opening 6–8pm Friday, March 8. Gallery hours 5–9pm Wednesday, noon–4pm Friday & Saturday, or by appointment

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216.721.9020

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Akron, Ohio 44308

Artists of Tower Press

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Instagram: @artistsoftowerpress

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440.781.4515

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Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

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Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

Heights Arts

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

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highartfridays.com

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mgentilestudios.com
216.881.2818

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mansfieldartcenter.org
419.756.1700

Maria Neil Art Project

15517 Waterloo Road, Suite 1B
Cleveland, Ohio 44110
info@marianeilartproject.org

Massillon Museum

121 Lincoln Way East
Massillon, Ohio 44646
massillonmuseum.org
330.833.4061

moCa Cleveland

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The Morgan Art of Papermaking Conservatory & Educational Foundation

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Myers School of Art University of Akron

150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

Nicholson B. White Gallery

St. Paul's Episcopal Church
2747 Fairmount Boulevard
Cleveland Heights, Ohio 44106
216.932.5815

Orange Art Center

31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
artcenter@orangecsd.org
216.831.5130

Peninsula Art Academy

1600 West Mill Street
Peninsula, Ohio 44264
330.657.2248

Pinwheel Gallery

2019 Broadview Road
Cleveland, OH 44109
pinwheelgallery.com
information@pinwheelgallery.com
216.220.7858

Praxis Fiber Workshop

15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

The Print Club of Cleveland

11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

River Gallery

19046 Old Detroit Road
Rocky River, Ohio 44116
rivergalleryarts.com
440.331.8406

Rooms to Let: CLE

5620 Broadway Avenue
Cleveland, Ohio 44127
slavicvillage.org

The Salon

2291 Demington Road
Cleveland Heights, Ohio 44118
330.289.1837

Sam Roth

Murray Hill Galleries
2026 Murray Hill
Cleveland, Ohio 44106
samrothart@gmail.com

Sankofa Fine Art Plus

11401 Saint Clair
Cleveland, Ohio 44108
sankofafineart.org
216.502.6853

Screw Factory Artists

13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.org
Facebook: Screw Factory Artists
216.521.0088 (studio rentals)

The Sculpture Center

12210 Euclid Avenue
Cleveland, Ohio 44106
info@sculpturecenter.org
216.229.6527

Shaker Community Gallery

3445 Warrensville Center Road
Shaker Heights, Ohio 44122
216.926.8842

Shaker Historical Society Lissauer Gallery

16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

Shooting Without Bullets

Shootingwithoutbullets.org
amanda@
shootingwithoutbullets.org

Society for Photographic Education

2530 Superior Avenue Suite 403
Cleveland, Ohio 44114
spenational.org

Stella's Art Gallery

38033 Euclid Avenue
Willoughby, Ohio 44094
stellasartgallery.com

Still Point Gallery

12427 Cedar Road
Cleveland, Ohio 44106
stillpoint-gallery.com
216.721.4992

Summit Artspace

140 East Market Street
Akron, Ohio 44308
Summitartspace.org
330.376.8480

Transformer Station

1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

Tricia Kaman Studio/Gallery

2026 Murray Hill, #202
Cleveland, Ohio 44106
triciakaman.com
216.559.6478

Valley Art Center

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

The Verne Collection

2207 Murray Hill Road
Cleveland, Ohio 44106
vernegallery.com
216.231.8866

Walkabout Tremont

walkabouttremont.com

Waterloo Arts

15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org
216.692.9500

William Busta Projects

15515 Waterloo Road Suites 2 & 4
Cleveland, Ohio 44110
Wbusta@sbcglobal.net
216.401.2752

WGS Productions

wgsproductions.com
Williamscheele@gmail.com
216.832.8212

WOLFS

23645 Mercantile Road
Beachwood, Ohio 44122
wolfsgallery.com
216.721.6945

YARDS Project Space at Worthington Yards

725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com

Youngstown State University McDonough Museum of Art

525 Wick Avenue
Youngstown, Ohio 44502
ysu.edu/mcdonough-museum
330.941.1400

Zygote Press

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

INDIVIDUAL ARTISTS

Herb Ascherman
ascherman.net

Dennis and Kathleen Barrie

Beads & Pieces LLC

Leigh Bennett Teaching Studio

Keith Berr

Laurence Channing

Kimberly Chapman
Kimberlychapmansculptor.com

Sarah Curry
Sarahcurryartist.com

Susan Danko
susandanko.com

JoAnn Dickey
joannddickey.com

Marilyn Farinacci

Michael Gill
MichaelGillBooksAndPrints.com

Mary Hegarty Designs

Laurel Hecht
lahecht.com

Lee Heinen
leeheinen.com

Bob Herbst
bobherbst.com

David King
Davidkingpainting.com

Terry Klausman

Mona Kolesar

Suzan Kraus
suzart.blogspot.com

Michael Maguire

MP Marion

Liz Maugans
lizmaugans.com

Heather McClellan

Melissa McClelland

Kathleen McKenna

Marcello Mellino
mellinophotography.com

John R. Nativio

Kelly Parks

Bob Perkoski

Brenda Pokorny

Arabella Proffer
arabellaproffer.com

Eric Rippert
ericrippert.com

Sam Roth
samrothart.com

Tom Schorgl

Kathy Skerritt

Jean Sommer

Steven Standley Galleries

Marsha Sweet

Judy Takács
judytakacs.com

John Tellaisha

Peter Tompkins

Douglas Max Utter
douglasutter.com

Richard Vaux

Sandra Vaux

Emily Vigil

Lawrence Waldman

Guerin Wolf

Dr. Marie A. Simon
and John Michael Zayac

Spring 2024 Events Listing

is your easy,
chronological guide
to exhibits and
opportunities at
Northeast Ohio galleries,
studios, and museums
coming in the next
few months. More
information about many
of these exhibits can be
found elsewhere in the
pages of *CAN Journal*.

by Anastasia Pantsios

Due to the COVID-19 crisis, and the change of seasons, we encourage you to check with galleries for current protocols. Some in-person indoor events may require wearing facial covering.

These listings are based on announcements from each presenting organization, at press time. Depending on rates of infection and variants of the coronavirus, events may be added, cancelled, or postponed. Check the *CAN Weekly* e-newsletter for the most up-to-date information. To subscribe to the **free** *CAN Weekly*, visit CANjournal.org and look for the "Join Our Email List" button on the right side of your screen.

CONTINUING EVENTS

THROUGH MARCH 10

Colors of Kyoto: The Seifū Yohei Ceramic Studio
CLEVELAND MUSEUM OF ART

THROUGH MARCH 10

Prismatic Group Exhibition
Spotlight: Amelia C. Joynes
HEIGHTS ARTS

THROUGH MARCH 16

WINTER EXHIBITIONS
20th Annual FRESH Juried Exhibition
David Kruk: Nobody Here
Social Justice Student Art Exhibition
Waffle Weave Invitational Group Show
Katherine Strobel: Bad Nostalgia
SUMMIT ARTSPACE

THROUGH MARCH 16

Michael Loderstedt: Thistles & Carolina
TINNERMAN LOFTS

THROUGH MARCH 17

African American Quilt & Doll Guild Member Exhibit

This organization is based right here in Northeast Ohio, in Warrensville Heights, but many people don't know of the elaborate skilled and creative work done by its 70+ members, whose intricate fabric-based pieces range from colorful abstractions to works that tell stories about African-American culture, history and politics. They've long been part of the annual Station Hope event in Ohio City, but this show, in a space that's a natural fit for them, should expose them to a new audience.

PRAXIS FIBER WORKSHOP GALLERY

THROUGH MARCH 17

Maria McDonald: In Another Life: A Tale of Love, Loss, & Living
Large-scale oil paintings that explore the hidden aspects of love
MASSILLON MUSEUM STUDIO M GALLERY

THROUGH MARCH 19

Art Maker on the Move

Conceived by longtime area arts promoter/organizer Joan Perch, who now focuses her work on Lorain County, this exhibit features artists working in new technologies. It emanates from the LCCC Campana Center's Future Artist Lab, which promotes the intersection of art and technologies and makes hybrid technologies available to working artists through programming, public exhibitions, and its LCCC mobile Fab Cab makerspace. This show features work made by LCCC's Gregory Little, Oberlin College's Abby Aresty and Cleveland Institute of Art's Matthew Hollern.

LORAIN COUNTY COMMUNITY COLLEGE BETH K. STOCKER GALLERY

THROUGH MARCH 23

Jen P. Harris, Sam Dienst, Mike Meier: Vivid Arrangements
KINK CONTEMPORARY

THROUGH MARCH 24

RETOLD: African American Art and Folklore
AKRON ART MUSEUM KARL AND BERTL ARNSTEIN GALLERIES

THROUGH MARCH 24
from WOMAN XVII... created by women, of women and about women

This biennial show, curated by Gallery Director Mary Urbas, offers a sprawling and engrossing look at dozens of mostly regional women artists, some well-known and some not, who work in a range of mediums.

Closing reception 1-3pm March 24

GALLERY AT LAKELAND COMMUNITY COLLEGE

THROUGH MARCH 24
Graphic Design Senior Portfolio Exhibition

BALDWIN WALLACE FAWICK ART GALLERY

THROUGH MARCH 30
A New Deal: Artists of the WPA

CANTON MUSEUM OF ART

THROUGH APRIL 5
Fresh Abstraction

BONFOEY GALLERY

THROUGH APRIL 7
Student Independent Exhibition

CLEVELAND INSTITUTE OF ART

THROUGH APRIL 13
Zachary Smoker: Inured
Nalani Stolz: Bodies Still Becoming

SCULPTURE CENTER

THROUGH APRIL 14
On Intimacy

This group show, explores ideas of intimacy in form, scale, content and narrative, including the relationship of the viewers to the works and the artists who made them.

ABATTOIR GALLERY

THROUGH APRIL 14
New Narratives: Contemporary Works on Paper

CLEVELAND MUSEUM OF ART

THROUGH APRIL 14
Bare My Soul

DEEP ROOTS EXPERIENCE

THROUGH APRIL 20
The 14th May Show at Lakeland juried art exhibition call for entries

Submit entries online via ArtCall

THE GALLERY AT LAKELAND COMMUNITY COLLEGE

THROUGH MAY 12
Land Jam

AKRON ART MUSEUM

THROUGH MAY 24
Discover the Promise: Impact, Legacy & Perspective

With the City of Cleveland announcing an expansive new public arts program and the recent hiring of an art czar, it's making a statement with this show taking place in the generally staid confines of City Hall. It features the work of 35 Northeast Ohio-based artists, some young and promising such as Aja Joi Grant, Lauren Pearce and Davon Brantley; some, including Dale Goode, Dexter Davis, Gwendolyn Garth, Robin Robinson, Gina Washington, Antwoine Washington and David Buttram, who have long records of accomplishment and are familiar to local art lovers; and a few, alas, who've passed away after productive careers: Michelangelo Lovelace, Miller Horns, Charles Louis Salle Jr.

ARTISTS ARCHIVES OF THE WESTERN RESERVE AT CLEVELAND CITY HALL

THROUGH MAY 26
Manabu Ikeda: Flowers from the Wreckage
Andrea Bowers: Exist, Flourish, Evolve
BlackBrain: SCRD GRDN

MOCA CLEVELAND

THROUGH MAY 26
Counting in Art and Math with Sol LeWitt
Digital Reimaginings: Printing Toward Accessibility
A Passion for Prints: Works from the Elesh Collection
Raghav Kanaria: Community and Creativity/Photographs of Rural India, 1970s-1980s

ALLEN MEMORIAL ART MUSEUM

THROUGH MAY 2024
The Archive: Installation by Rebecca Louise Law

CLEVELAND PUBLIC LIBRARY MAIN BRANCH BRETT HALL

THROUGH JUNE 2
To the River's South in Japanese Painting

CLEVELAND MUSEUM OF ART

THROUGH JUNE 2
Sukeina: The Light of Omar Salam

The museum at KSU, which houses a vibrant fashion school, is hosting the first exhibition in the US dedicated to the work of Omar Salam and his design brand Sukeina. Salam, whose family is from Senegal, lived and studied in Europe and New York before beginning his fashion career at Sonia Rykiel and Christian Lacroix and eventually starting his own Sukeina brand in 2012 which features clean lines, intricate handcrafting and origami-like pieces of folded neoprene. He was inducted into KSU's School of Fashion Hall of Fame in 2023.

KENT STATE UNIVERSITY MUSEUM

THROUGH JUNE 18
Simple Pleasures

ARTISTS ARCHIVES OF THE WESTERN RESERVE AT JUDSON MANOR

THROUGH JUNE 30
Barbara Bosworth: Sun Light Moon Shadow

CLEVELAND MUSEUM OF ART MARK SCHWARTZ AND BETTINA KATZ PHOTOGRAPHY GALLERIES

THROUGH JULY 14
Marilyn Stafford: A Life in Photography

AKRON ART MUSEUM

THROUGH JULY 28
Precarious Legacies: Exposures of a Fleeting Landscape

This show focuses on how photography has been used in the service of conservation, opening people's eyes to what is beautiful and valuable to preserve through images by legendary 20th-century photographer Ansel Adams, known for his incredibly detailed large-format photos of the rugged California landscape, and his contemporary, Cleveland-born, Massillon-raised Nell Dorr, who later moved to New York and was part of the Alfred Steiglitz's pictorial photography group.

MASSILLON MUSEUM

THROUGH AUGUST 4
Liturgical Textiles from Late Medieval Germany

CLEVELAND MUSEUM OF ART

THROUGH SEPTEMBER 1
Six Dynasties of Chinese Painting

CLEVELAND MUSEUM OF ART

THROUGH SEPTEMBER 29

From Dreaming to Hiking: Korean Landscape Paintings
CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 8

Native North American Textiles and Works on Paper
CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 15

The Body, The Host: HIV/AIDS and Christianity
ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 22

A New Kind of Painter for China: 1960s-1980s
ALLEN MEMORIAL ART MUSEUM

THROUGH JANUARY 18, 2025

Femme 'n isms Part II: Flashpoints in Photography

Drawn from the museum's own collection, this show, part of a series looking at how women have impacted art, covers wide territory. Earlier work demonstrates how women photographers dealt with the argument over whether photography was art, while works from the 1920-1950s focus on how they used the medium's new discoveries to document society's evolution. Finally, it looks at how modern mass media drove new strategies including collage and appropriation to address issues of identity. Photographers in the show include Berenice Abbott, Margaret Bourke-White, Julia Margaret Cameron, Cindy Sherman, and Carrie Mae Weems, among others.

ALLEN MEMORIAL ART MUSEUM

THROUGH MAY 31, 2025

Inspirations: Global Dialogue Through the Arts
Refiguring Modernism: A Fractured and Disorienting World
New Installation / Religious Art from Asia
New Installation / Class, Colonialism, and (Over) Consumption
Echoes of the Pandemic
ALLEN MEMORIAL ART MUSEUM

MARCH

1 Bryon Miller Pandemic Photography
Opening 6-9pm
Through May 3
MARIA NEIL ART PROJECT

1 CAN Journal Spring Issue Launch Party
5-9pm
FRAMED GALLERY

1 Walk All Over Waterloo
5-9pm
WATERLOO ARTS DISTRICT

1 DayGlo Show: How Does Your Garden Glow?
For more than a decade, (mostly) local artists have been taking part in the annual DayGlo show, sponsored by the Cleveland-based DayGlo Color Corp, which supplies the paint while the artists supply the creativity. In recent years, it's been taking place at Waterloo Arts where visitors don special glasses to view the fluorescent works surrounding them in the black-lit gallery. Given this year's show title, we expect to see it abloom with strange blossoms.
Opening reception 6-9pm
Through March 30
WATERLOO ARTS

1 Grand Reopening & Annual Members Exhibition
Opening reception 5:30-8pm
Annual members meeting 5:30-6:30pm Friday, May 3
Closing reception & award ceremony 7-8pm Friday, May 3
Through May 3
ARTISTS ARCHIVES OF THE WESTERN RESERVE

1 Artist Launchpad
Applications open
SUMMIT ARTSPACE

1 Monthly MIX Party: Women on Wax
6-10pm
CLEVELAND MUSEUM OF ART

1 Bonnie App: shining a light on Regenerative Agriculture
Through March 29
PINWHEEL GALLERY

3 No Exit Presents: Aether Eos in the Heights
A collaboration between violinist/composer/visual artist Leah Asher and pianist/composer Christopher Goddard
3pm
HEIGHTS ARTS

4 New Works
Through April 5
BONFOEY GALLERY

4 No Exit Presents: Aether Eos at Kent State University
A collaboration between violinist/composer/visual artist Leah Asher and pianist/composer Christopher Goddard
7pm
KENT STATE UNIVERSITY LUDWIG RECITAL HALL

5 Figurative Exhibition
Artist reception 5:30-7pm March 29
Through April 18
CUYAHOGA VALLEY ART CENTER

7 Bare My Soul Artist Talk
DEEP ROOTS EXPERIENCE

7 Sage Wisdom at Worthington Yards
Fran Belkin, Hector Castellanos Lara, David Buttram, Don Harvey, Dan Rothenfeld, John Saile, Patricia Zinsmeister Parker and Susan Squires
Artist talk and panel discussion at Worthington Yards in partnership with Artist Archives of the Western Reserve 10-11:30am March 18
Through April 8
YARDS PROJECT SPACE AT WORTHINGTON YARDS

8 Collective Proof: 2023 BIPOC Fellows Group Exhibition
Opening 6-8pm
Through May 11
ZYGOTE PRESS

- 8 Walkabout Tremont**
5-10pm
TREMONT NEIGHBORHOOD
- 8 BAYarts Annual Juried Exhibition**
Through March 29
BAYARTS
- 8 Local Celebrity Art-Off Live Auction and Celebration**
6pm
VALLEY ART CENTER

- 9 ABC Chili Cook-Off**
1-4pm
ARTHOUSE INC.
- 9 I Had Been Young Vol. 3**
Through March 29
EAST AVE MARKET & GALLERY, AKRON
- 9 The Gift of Art: African American Artists of Cleveland and Edward Parker**
2-7pm
Also April 13 & May 11
EDWARD E. PARKER MUSEUM OF ART

- 13 Rebecca Cross, Mapping the Sensorial**
Preview 5-7pm
Opening reception 5-8pm March 15
Live Performances April 12 & April 26, times to be announced
HEDGE GALLERY
- 13 Art Bites: How To Be a Published Author**
With travel photographer Alex Shaland
5:30-8pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

- 15 Third Friday**
5-9pm
78TH STREET STUDIOS
- 15 BAYarts Winter Concert: Beach Stav**
7-10pm, 21 & over
Tickets at bayarts.net
BAYARTS
- 15 Flourish: A Celebration of Urban and Elegant Botanical Beauty**
Through April 18
E11EVEN2 GALLERY
- 15 Into the Seven Jeweled Mountain: An Immersive Experience**
Through September 19
Arlene M. and Arthur S. Holden Textile Gallery, Gallery 234
CLEVELAND MUSEUM OF ART

- 15 Irrational Objects: Looking Backward into the Future Exhibition**
The No Exit New Music Ensemble is celebrating its Year of Surreality, which includes several series of free concerts taking place at multiple venues around town including Heights Arts. But at Heights Arts they'll add visual environment to sonic atmosphere with a Dadaist/Surrealist set design with art and other objects created for installation within that design.
Through May 12
HEIGHTS ARTS
- 15 Dog Days at Deep Roots**
Spend a free day in the gallery with your pet every Third Friday
DEEP ROOTS EXPERIENCE
- 15 No Exit's Year of Surreality: Piano Dada with Shuai Wang**
7pm
KENT STATE UNIVERSITY LUDWIG RECITAL HALL
- 15 Stark County High School Art Exhibit**
Through March 30
CANTON MUSEUM OF ART

- 16 Friends & Family Open Studio**
1pm
ART HOUSE, INC.
- 16 More Than Crayons kids art workshops**
[Free for all kids under 18]
10am-noon every third Saturday
DEEP ROOTS EXPERIENCE
- 16 No Exit's Year of Surreality: Piano Dada with Shuai Wang**
7pm
HEIGHTS ARTS

- 17 Peculiar Beauty: Nature Examined**
This show looks at how a variety of artists have utilized and transformed nature in their work, creating strange and surreal works that reflect on themes such as the role of art in our lives and the importance of protecting it. The works include a variety of media including painting, drawing, photography, sculpture and installation.
Through May 5
MANSFIELD ART CENTER

- 18 Sage Wisdom at Worthington Yards**
Artist Talk and panel discussion in partnership with Artist Archives of the Western Reserve
10-11:30am
YARDS PROJECT SPACE AT WORTHINGTON YARDS

- 20 Lost and Unmade: The Films of Bruce Checefsky**
Screening at 5:30pm
YOUNGSTOWN STATE UNIVERSITY MCDONOUGH MUSEUM

22 **3rd Annual Emerging Young Artists Exhibition**
Opening 6pm
Through May 8
 VALLEY ART CENTER

22 **2024 Studio Art Senior Exhibition**
Meet the artists reception 5-8pm
 BALDWIN WALLACE FAWICK GALLERY LOBBY

23 **Friends & Family Clay Day**
10am-noon
 ART HOUSE, INC.

23 **Home Again: The Embodiment of Africa through Art and Fabric**
Through May 19
 MASSILLON MUSEUM

24 **from WOMAN XVII... created by women, of women & about women**
Closing reception 1-3pm
 GALLERY AT LAKELAND COMMUNITY COLLEGE

24 **Close Encounters Concert**
 Strings and Winds: Strauss, Clarke and Prokofiev
3-5pm
 HEIGHTS ARTS AT DUNHAM TAVERN

28 **Lorain County Community College Student Art and Portfolio Exhibit**
Opening reception 4-6pm
Through April 26
 LORAIN COUNTY COMMUNITY COLLEGE BETH K. STOCKER ART GALLERY

31 **Monet in Focus**
Through August 11
 Julia and Larry Pollock Focus Gallery, Gallery 010
 CLEVELAND MUSEUM OF ART

APRIL

1 **Lakeland Community College Visual Arts Student Exhibition**
Closing reception 7-9pm April 25
Through April 25
 THE GALLERY AT LAKELAND COMMUNITY COLLEGE

1 **Emil Robinson**
 ABATTOIR GALLERY

2 **Cleveland International Film Festival**
April 3 - 13
 PLAYHOUSE SQUARE

4 **Lisa Schonberg and Jennifer Leach**
Through June 22
 YARDS PROJECT SPACE AT WORTHINGTON YARDS

4 **AiR Artist Talks — Talking Paper: Lunchtime Chat with Lars Shimabukuro**
 (in-person & livestreamed on Facebook)
12:15pm
 MORGAN CONSERVATORY

5 **Walk All Over Waterloo**
5-9pm
 WATERLOO ARTS DISTRICT

5 **Monthly MIX Party**
6-10pm
 CLEVELAND MUSEUM OF ART

5 **New Terrain: 12th Annual Juried Exhibition**
Opening reception 5-8pm
Through May 4
 MORGAN CONSERVATORY

5 **The Cleveland Eclipse Show**
 Works by photographers Mary Defer and Steve Mastroianni explore time and the sun, key elements of the April 8 total solar eclipse that will be viewable in Northeast Ohio, as well as the basis of photography
Through May 3
 PINWHEEL GALLERY

5 **SPRING EXHIBITIONS**
Happiness & The End of the World: Matt Miller
The Aunties: Sylvia Sykes
Medina County Art League
Artists of the Rubber City Juried Exhibition
Starburst: Regional Juried High School Exhibition
 (closes May 18)
Through June 15
 SUMMIT ARTSPACE

5 **Maddie McSweeney Solo BFA Exhibition**
Opening reception 5-9pm
Through May 3
 KINK CONTEMPORARY

6 **Intro to Western Papermaking Part I**
 MORGAN CONSERVATORY

6 **Monica Frissell and Adam Scher: Portrait of US**
Through May 19
 MASSILLON MUSEUM STUDIO M GALLERY

8 **Total Solar Eclipse**
 Many organizations will be hosting watch parties for this rare event which will be visible throughout Northeast Ohio. Check in with them!

-
- 8 Student Juried Exhibit**
Reception 5-8pm April 12
Through May 3
BALDWIN WALLACE FAWICK GALLERY
-
- 11 AiR Artist Talks — Talking Paper: Lunchtime Chat with 2024 Morgan artist-in-residence Bob Herbst**
 (in-person & livestreamed on Facebook)
12:15pm
MORGAN CONSERVATORY
-
- 12 Walkabout Tremont**
6-10pm
TREMONT NEIGHBORHOOD
-
- 12 Edward A. Raffel: Analog Man in a Digital World**
 Veteran area artist Raffel, who recently won the prize for the most striking or unusual piece in the Valley Art Center juried show, incorporates all kinds of things into his minimalist, abstract pieces, which are both two- and three-dimensional. They use color and a sense of humor to engage viewers in what he calls "the inorganic man-made world, not in imitating nature." All but one of the works on view are new and previously unseen.
Opening reception 5-8pm April 12
Through May 3
BAYARTS
-
- 12 Rebecca Cross, Mapping the Sensorial**
 Live performances on April 12 & April 26, times to be announced
HEDGE GALLERY
-
- 12 Aleksandra Vrebalov**
7:30-9pm
CLEVELAND MUSEUM OF ART AMES FAMILY ATRIUM
-
- 12 Vintage Andres**
Opening Friday, April 12
WOLF'S GALLERY
-
- 12 2024 Spring Show**
Opening reception 6pm
Runway show 7 pm
CLEVELAND INSTITUTE OF ART
-
- 13 April Exhibition**
Through April 26
EAST AVE MARKET & GALLERY, AKRON
-
- 13 Intro to Bookbinding, Part I**
MORGAN CONSERVATORY
-
- 13 The Gift of Art: African American Artists of Cleveland and Edward Parker**
2-7pm
Also May 11
EDWARD E. PARKER MUSEUM OF ART

-
- 14 Africa & Byzantium**
Through July 21
 Ticket required; members are always free
CLEVELAND MUSEUM OF ART
-
- 16 52nd Annual Cleveland State University Student Art Show**
Through May 24
BONFOEY GALLERY
-
- 16 Cleveland State University Merit Scholar Exhibition**
Through May 24
YARDS PROJECT SPACE AT WORTHINGTON YARDS
-
- 18 Ekphrastacy: Artists Talk and Poets Respond to Irrational Objects**
7pm
HEIGHTS ARTS
-
- 18 Community Culture Night with Herb Ascherman**
7-8:30pm
ART HOUSE, INC.
-
- 19 Third Friday**
5-9pm
78TH STREET STUDIOS
-
- 19 Dog Days at Deep Roots**
 Free day to come to the gallery with your pet every Third Friday
DEEP ROOTS EXPERIENCE
-
- 19 Sybarite5**
7:30-9pm
CLEVELAND MUSEUM OF ART GARTNER AUDITORIUM
-
- 20 Friends & Family Open Studio**
1pm
ART HOUSE, INC.
-
- 20 More Than Crayons kids art workshops**
 (Free for all kids under 18)
10am-noon every third Saturday
DEEP ROOTS EXPERIENCE
-
- 20 Mixed Technique: Intro to Marbling**
MORGAN CONSERVATORY

23 A Material World: Janice Jakielski's Impossible Objects Beyond Worlds: Paintings by Laine Bachman

Ginni Ruffner: Reforestation of the Imagination

Immersive Spaces from the CMA Collection

The museum's next group of shows are complementary, transforming natural landscapes through different mediums. There's ceramic work by Massachusetts-based sculptor Jakielski whose manipulation of thin sheets of porcelain makes this medium attain a counterintuitive flexibility and fluidity. Her "objects" look impossible only as it dawns on you what the material is. Columbus-based Bachman's paintings are colorful explosions of fantastic flora and fauna that feel both comfortably familiar and unsettlingly strange. And animation artist Ruffner's seemingly apocalyptic landscape installations, created with sculpture and augmented reality, explode into vibrant life.

Through July 28

CANTON MUSEUM OF ART

25 AiR Artist Talks — Talking Paper: Lunchtime Chat with 2024 Morgan artist-in-residence Joseph Lappie

(in-person & livestreamed on Facebook)

12:15pm

MORGAN CONSERVATORY

25 Lakeland Community College Visual Arts Student Exhibition

Closing reception 7-9pm

THE GALLERY AT LAKELAND

25 Fine Print Fair 2024

The Print Club of Cleveland's annual Fine Print Fair features both a benefit event and a three-day free-and-open-to-the-public print fair in the Ames Family Atrium where, for three days, people can browse booths hosted by fine print dealers from around the country, offering everything from collectible vintage prints with high price tags to contemporary works that are highly affordable. Dealers on site are happy to chat about print types and artists, so it's a great opportunity to learn more about this accessible form of art collecting.

Preview reception 5:30-7:30pm; tickets \$75

Public viewing hours 10am-6pm April 26

10am-5pm April 27 & 28

CLEVELAND MUSEUM OF ART

26 Rebecca Cross, Mapping the Sensorial

Last live performance, time to be announced

HEDGE GALLERY

26 Rachel Linnemann

alexandra virginia martin

Opening reception 5:30-8pm

Through June 15

SCULPTURE CENTER

27 Intro to Letterpress

MORGAN CONSERVATORY

27 Song Recital Project: Franz Schubert's Winterreise

2-3:30pm

CLEVELAND MUSEUM OF ART GARTNER AUDITORIUM

28 Korean Couture: Generations of Revolution

Through October 13

CLEVELAND MUSEUM OF ART

28 2024 Congressional Art Competition

Sponsored by Congressman David P. Joyce

Through May 9

THE GALLERY AT LAKELAND COMMUNITY COLLEGE

30 Membership Exhibition

Artist reception 5:30-7pm May 24

Through June 6

CUYAHOGA VALLEY ART CENTER

MAY

3 Screw Factory Artists Spring Art Show & Open Studios

6-10pm May 3

10am-3pm May 4

SCREW FACTORY

3 Walk All Over Waterloo

5-9pm

WATERLOO ARTS DISTRICT

3 Monthly MIX Party

6-10pm

CLEVELAND MUSEUM OF ART

3 Urban Bright Exhibition Opening

Annual display of artwork by artists-in-residence and Cleveland school students

Ice cream social 4-5:30pm & reception 6-8pm

ART HOUSE, INC.

3 Barrier to Entry

DEEP ROOTS EXPERIENCE

3 Annual Members Exhibition

Members meeting 5:50-6pm

Closing reception & awards ceremony 7-8pm

ARTISTS ARCHIVES OF THE WESTERN RESERVE

3 Spring Open Studios

6 - 10 pm Friday, May 3

10 am - 4 pm Saturday, May 4

SCREW FACTORY

4 Fairy Tales and Fables: Illustration and Storytelling in Art

With the 19th-century development of new printing processes, books and periodicals were able to use more illustrations and demand for artists' work exploded; they also helped established artists such as Manet and Picasso gain wider recognition. This show features 50 artworks from the museum's collection and other local collections, related to book illustration created between 1750 and 1950. It includes preparatory sketches, finished drawings and watercolors, printing blocks, limited-edition prints and published books using a wide variety of techniques to make publications more enticing.

Through September 8

CLEVELAND MUSEUM OF ART

- 4** **Intro to Western Papermaking, Part II**
MORGAN CONSERVATORY
-
- 10** **Walkabout Tremont**
5-10pm
TREMONT NEIGHBORHOOD
- 10** **BFA Exhibition**
Reception 7pm
CLEVELAND INSTITUTE OF ART
- 10** **BAYarts Annual Ceramics Exhibition & Sale**
BAYARTS
-
- 11** **Diane L. Johnson: Solely Me Exhibition**
Through May 31
EAST AVE MARKET & GALLERY, AKRON
- 11** **Community Day Open House**
11am-4pm
MORGAN CONSERVATORY
- 11** **Intro to Bookbinding, Part II**
MORGAN CONSERVATORY
- 11** **Community Art Display**
Through May 18
MORGAN CONSERVATORY
- 11** **The Gift of Art: African American Artists of Cleveland and Edward Parker**
2-7pm
EDWARD E. PARKER MUSEUM OF ART
- 11** **Play Day: Chroma**
10am-2pm
CLEVELAND MUSEUM OF ART
- 11** **Doowutchyalike**
Group show features art of all types, with emphasis on the type of street-style and graffiti-influenced art that Graffiti HeArt supports
5-9pm
GRAFFITI HEART
-
- 16** **Cleveland Heights High School Student Exhibition: Unintentional Beauty**
HEIGHTS ARTS
- 16** **AiR Artist Talks — Talking Paper: Lunchtime Chat with 2024 Morgan artist-in-residence Erin Wohletz**
(in-person & livestreamed on Facebook)
12:15pm
MORGAN CONSERVATORY
- 16** **The 14th May Show at Lakeland Juried Art Exhibition**
Artist reception & awards ceremony 6-9pm
Through July 19
THE GALLERY AT LAKEAND COMMUNITY COLLEGE

- 16** **Three Women: Jean Kende Weigl, Baila Litton, Arabella Proffer**
Through June 29
ARTISTS ARCHIVES OF THE WESTERN RESERVE
-
- 17** **CAN Journal Summer Issue Launch Party**
LOGO STUDIO
- 17** **Third Friday**
5-9pm
78TH STREET STUDIOS
- 17** **Don't Panic! Room**
This unusual exhibit is the brainchild of E11even2 co-owner R!ch Cihlar and street-style artist Bob Peck, who collectively call themselves Don't Panic! The show will blend artworks in a range of media with interactive challenges and puzzles that encourage viewers to directly engage with the pieces. The artists also designed an actual escape room for visitors to navigate and those who do so successfully will earn themselves a free piece of art.
Through June 21
E11EVEN2 GALLERY
- 17** **Dog Days at Deep Roots**
Free day to come to the gallery with your pet every Third Friday
DEEP ROOTS EXPERIENCE
- 17** **Kent/Blossom Art Intensive**
Registration deadline May 17
Sessions June 3 - 16
KENT STATE UNIVERSITY
-
- 18** **Friends & Family Open Studio**
1pm
ART HOUSE, INC.
- 18** **More Than Crayons kids art workshops**
(Free for all kids under 18)
10am-noon every third Saturday
DEEP ROOTS EXPERIENCE
- 18** **Jared Wolfert Solo Exhibition**
Opening reception 5-9pm
Through July 5
KINK CONTEMPORARY
-
- 19** **Open Studios / Vendors in Wooltex Gallery**
Noon-5pm
TOWER PRESS
-
- 24** **In the Shadows: Artwork from the Total Solar Eclipse**
SUMMIT ARTSPACE
-
- 25** **Friends & Family Clay Day**
10am
ART HOUSE, INC.

THANK YOU THANK YOU THANK YOU

CAN Journal depends on a broad base of support to provide this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2023 CAN begins its second decade serving as the region's most trusted source for news of the visual arts. The organization is marking the occasion by the establishment of archiving partnerships with libraries and other collecting institutions to ensure the future of this cultural record, and to prepare for the future. CAN continues to build upon a commitment to provide an inclusive forum, and to bring readers feature coverage, artist profiles, interviews, reviews, and art news.

**WE ARE PROFOUNDLY
GRATEFUL TO THE
VISIONARY PEOPLE AND
ORGANIZATIONS WHO
HAVE CONTRIBUTED TO
THIS EFFORT.**

We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

You can help us grow by making a tax-deductible donation to CAN at any time. Go to CANjournal.org to make your gift online, or contact Development Director Leah Trznadel (leah@CANjournal.org), or mail your check to Collective Arts Network, PO Box 771748, Lakewood, OH 44107.

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Theodore Nowick
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\$100+

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John Zayac & Dr. Marie Simon

UP to \$100

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Teri Dew
Lucinda Einhouse
Diane Farr
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Amber Ford
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april

3-13

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CIFF48 STREAMS
april 14–april 21, 2024

clevelandfilm.org





KOREAN COUTURE

GENERATIONS OF REVOLUTION

한국의 쿠티르: 세대를 이은 혁신

Explore the transformative legacy of Korean couture at the Cleveland Museum of Art. This first-of-its-kind fashion exhibition features nearly 40 works ranging from 17th-century historical garments to contemporary Korean couture by leading and emerging designers bringing their unique vision to the world stage.

April 28–October 12, 2024

The Kelvin and Eleanor Smith Foundation Exhibition Gallery

FREE Admission | Plan your visit at cma.org



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Dress, Fall 2008, February 2008, Lie Sang Bong (Korean, b. 1954), Lie Sang Bong (Korean, est. 1985), Wool; LIE SANGBONG Fall/Winter 2008 Collection. © Lie Sang Bong. Photo courtesy of LIE SANGBONG.